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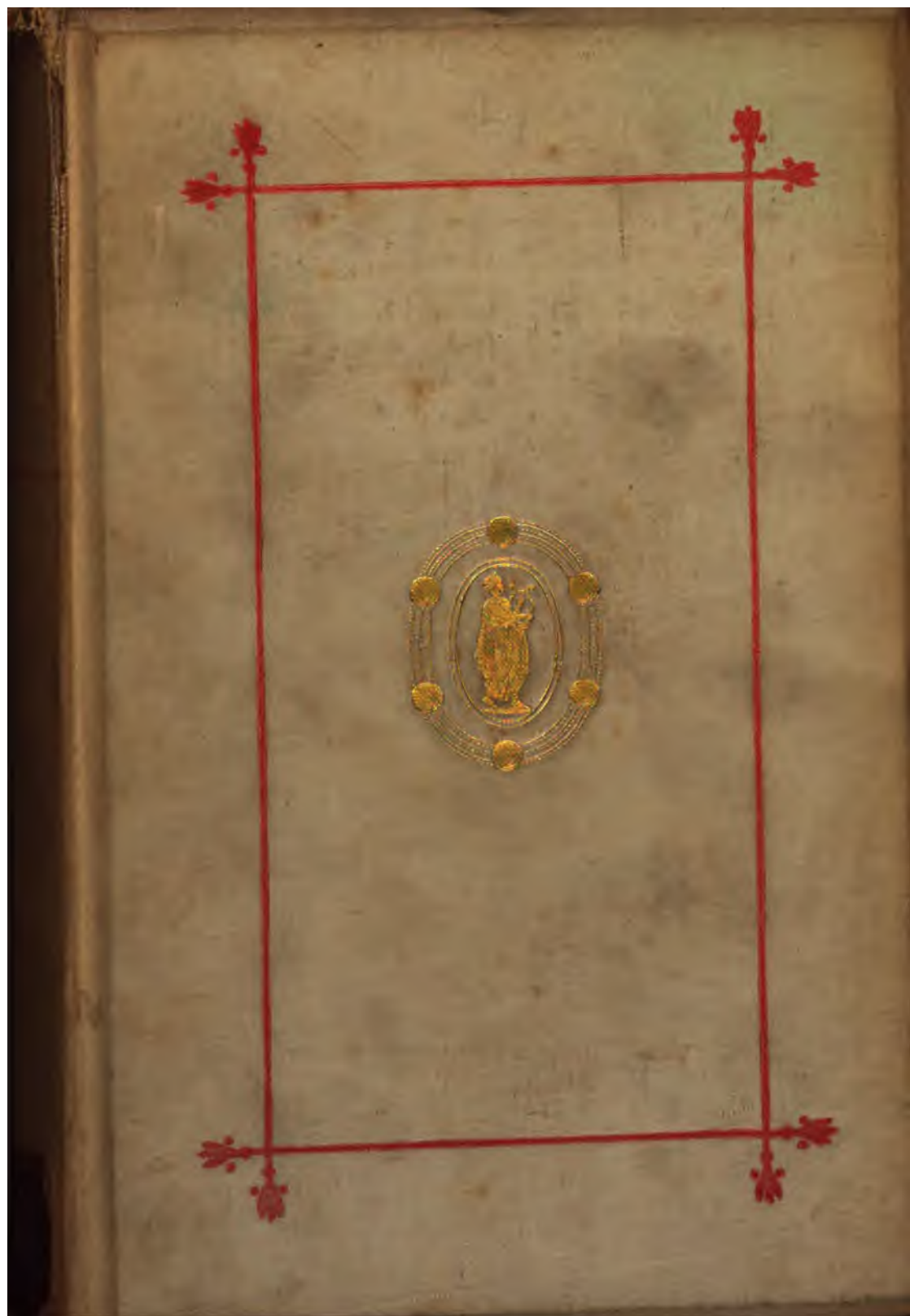
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THE HANDBOOK
OF
ENGRAVED GEMS.



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THE HANDBOOK
OF
ENGRAVED GEMS.

By C. W. KING, M.A.,
FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND
AUTHOR OF 'ANTIQUE GEMS,' ETC.

WITH NUMEROUS ILLUSTRATIONS.



Sardonychas, smaragdus, adamantas, iaspidas, uno
Versat in articulo Stella, Severe, meus :
Multas in digitis, plures in carmine gemmas
Invenies ; inde est hæc, puto, culta manus.

MART.



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AND 186, FLEET STREET.
1866.

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AND CHURCH LANE.

PREFACE.

MY 'Antique Gems,' published a few years ago, met with a most flattering reception from the world of amateurs, and has, it is said, done something to revive the taste for a too-long neglected branch of Archæology. But it has been represented to me by persons, from their position well qualified to judge, that the work was somewhat too technical in its plan to suit the general reader, as being specially composed as a guide for the actual collector of gems, and necessarily, from its nature, entering into minute details of interest only to persons studying gems as objects to be acquired for their cabinets, and who consequently required to be armed at all points against frauds and falsifications of every kind. On these grounds it was suggested that the same subject, but treated in a more compendious manner and exhibited principally in its bearings upon Art and History, would be welcomed by the numerous class of lovers of antiquity and of the Beautiful in general, and who desired an instructor in a department of taste entirely new to them,—a handbook that should initiate them into the nature and history of the treasures it contained whilst pointing out where the most noteworthy of them were to be found, so that students might understand in order to admire, although they had either no wish or no ability to become the actual possessors of anything of the kind.

It appeared to me that this requirement would be met by my composing a History of the Glyptic Art, illustrated by a full description of its most remarkable monuments, and thus serving as an instructor to such as might have the opportunity of inspecting the far-famed royal and princely cabinets of the Continent. A book written with such a view as this would not be calculated to supersede the preceding more detailed Treatise, but rather to serve as an introduction to it. The readers of the *initia* laid before them in such a form, after acquiring from them and from the study of grand collections the first ideas of the science, might, if they so pleased, pass on from theory to practice by the aid of their predecessor and commence the career of actual gem-collectors. I gladly acceded to this proposal for two reasons: firstly, because it gave me the opportunity for writing a complete History of the Art, its rise, progress, and decay, by the aid of an abundant stock of materials subsequently collected, that subject having been but very slightly sketched out by me, in a continuous shape, in the 'Antique Gems;' secondly—and what is, perhaps, of more importance—this fresh undertaking would enable me to introduce numerous additional facts and recent discoveries in illustration of historical statements, and at the same time to correct certain errors almost unavoidable in a work so extensive in its range and embracing such a multiplicity of particulars as that volume did. The interval since its appearance has supplied me with much both of additional information and of more definite ideas on many points, derived from the careful and minute study of some important collections opened to me by the liberality and kindness of their royal, noble, and tasteful possessors. In the pursuit

of this branch of knowledge, as in all others steadily followed up, enlarged experience has opened out new views, expanded others, and corrected prejudices based on insufficient data; so that I can here truly say with the ancient Athenian legislator,

γηράσκω δ' αἰ πολλὰ διδασκόμενος.

Taken, therefore, in the latter point of view, this Treatise is designed for a supplement as well as an introduction to the one preceding it. This applies particularly to one section of both—the Catalogue of ancient Artists, now given for the first time in an English dress from the elaborate and (to amateurs) invaluable Essay by Dr. Brunn, which had not appeared in print before the completion of the 'Antique Gems.' I had, therefore, in the corresponding part of that work no other guide to rely on than the very painstaking but far from critical Clarac. To the same section I have now prefixed some introductory remarks, having, as it seems to me, a better foundation, both in the nature of the case and in ancient usages, than any others as yet proposed upon that much-disputed point, the real existence of the artists' signatures upon their gem-works. Thus the reader already initiated into the mysteries of Dactylography will have it left to himself to choose between my novel code and the old, as emended by the learned German and at present received as valid by all archæologists.

As for the plan of the historical division, everyone who knows the book will doubtless agree in my conclusion that none could be found either more lucid or better calculated for condensing all attainable information within the narrowest possible limits than that adopted by

K. O. Müller, in his admirable 'Archæology of Art.' Under each period certain general observations, and, so to speak, fundamental laws, are followed by exemplifications deduced from the minute description of the principal remains of the respective periods. By this arrangement the reader will be enabled to obtain fuller information than from any other source known to me respecting the early history of the Arts of Design in Asia, Greece, and Etruria; respecting the distinctive characters of the subjects found upon the gems belonging to the different ages of their art; respecting the peculiarities of the legends upon those of the latter country; and, proceeding lower down in the series, respecting those grandest of all Glyptic monuments, the magnificent imperial camei, which ever since they were executed have been the choicest ornaments of the treasury of temple or palace. Adding to these details the copious notices of the principal cabinets of gems both former and present,—of their creation, and of the rarities they possess, together with the full description of every *inscribed* gem of interest, contained in the 'Catalogue of Artists,'—it may confidently be affirmed that this book offers more information of the sort it promises than can be found in any other single treatise yet produced.

Whilst treating upon *signed gems*, I have gone at some length into the history of that singular and audacious forgery, the series of the "Poniatowsky Gems," with the hope of enlightening many fancied connoisseurs, who are peculiarly exposed to be victimised by means of these ingenious fabrications. There remain to be noticed two other novel features, which come into the historical part in their chronological order: the one being the question

of the continued existence of the Glyptic Art during the middle ages, the other the use to which its antique remains were put and the sense in which they were interpreted during the same period. Both these points are full of curious interest to the lovers of mediæval art, but, as far as my reading extends, nothing had ever been attempted in special investigation of them before the publication of my two memoirs under these titles in the 'Archæological Journal.' These papers, therefore, have been revised, and having received considerable additions from fresh materials, since come to hand, are now incorporated into the History so as to render it complete in every one of its phases.

I had found it necessary, in tracing the progress of gem-engraving, to refer so frequently to the higher walks of Art, Painting and Statuary—to which the Glyptic has ever been the handmaid and follower, *Scalptura* waiting upon *Sculptura*—that it seemed to me not merely admissible but rather highly desirable to introduce, for the purpose of exhibiting this connexion, the sole ancient descriptive catalogue still extant of a statue-gallery. I have, therefore, appended a translation of the short poem by Christodorus, describing the sixty-eight bronze works which adorned one single public building at Constantinople, evidently brought together from many different parts of the empire, the spoils of vanquished Paganism, and arranged in their new resting-place on much the same principles as the statues in the gallery of Blarney Castle, immortalised by the Hibernian muse. The author, though a Byzantine, displays a sympathy with the ideas of a better age and an intelligent perception of the Beautiful in the works before him altogether surprising for his times. He

possesses also considerable power of painting in words the beauties he set before us; although rather too fond of the conceit, the struggle between the "speaking form" and the "speechless metal." One of the most valuable features of his Catalogue is the proof it affords that so long as the ancient culture survived, in however feeble a condition, every antique work of art definitely proclaimed its meaning, every one having its own conventional type, from which no deviation was ever thought of by the statuary. The exactness of the descriptions manifests that there was nothing conjectural in the poet's recognition of the several personages and their attitudes; the few cases of uncertainty occurring in so large a number furnish in their nature the strongest testimony to the fact. The intelligent student of antiquity, though a novice in this special branch, will, on turning over the illustrations of any large cabinet of gems (the "Museum Florentinum," for example) be struck by discovering how many of the intagli had their prototypes in bronze works, whose memory only survives in the brief notices of Pliny and Christodorus.

My subject has other claims upon the attention of such students. It embraces a wider range of antiquity than any other branch of Archæology, and thus, as in point of artistic value, possesses an immeasurable superiority over the science of Numismatics. Where the latter entirely fails us, engraved stones preserve to us the historical and religious records of primitive civilization, of the Assyrians, Egyptians, Indians, and other Orientals, to whom the art of coinage was unknown until introduced by the Greek conquerors. Through the whole of its flourishing period

gem-engraving specially illustrates the religious notions of the times : in its decline it is all that is left to us in the way of actual monuments to throw light upon the strange syncretism of the Middle Empire through the medium of its talismans and amulets, the offspring of diverse Oriental creeds and of astrology. Besides, it has the same advantage as its elder sister, Sculpture, as regards portraiture, immortalising the subject equally with the Sovereign, and literally giving

“ the very age and body of the time
His form and pressure.”

On these grounds it may be justly said that Numismatics are the “milk for babes” (if the expression may be allowed) in the study of antiquity, but that the Glyptic Art alone furnishes “meat for the strong” who have acquired enough of genuine classical learning and of the true intelligence of art to appreciate all that antique gems offer to them. Their charms or their merits have been accepted at their true value by the greatest minds and by the most acute connoisseurs of ancient and modern times. Gem-collectors can number in their ranks Mithridates, Julius Cæsar, Augustus, Mæcenas, and Hadrian ; and again, the first Medici, Frederick the Great, Winckelmann, Goëthe, and Visconti ; and a large library might be filled with erudite and magnificent volumes exclusively dedicated to the cultivation of this branch of art.

My readers will have the opportunity of judging between the effectiveness of the different modes devised for the best representing on paper the work on gems. The *woodcuts* (the tail-pieces) are taken from unpublished gems of my own, and have been engraved for this occasion by

Mr. R. B. Utting, with his long-approved taste and fidelity. The other woodcuts by the same hand have partly appeared in my previous treatises or memoirs, but are here rearranged on separate pages in the order of their date and of the schools to which they belong, in this way exemplifying the observations upon the successive styles, which form an essential element of the historical dissertation. The *copperplates* were engraved by Sig. E. Salandri (although never published) for a different purpose. The gems they comprise are consequently not arranged after the same method as the woodcuts, but the Description annexed will, with the references, render them equally serviceable to the reader in displaying the mode of treating the subjects and the characteristic styles of the several schools. Although executed in a somewhat unequal manner, many of the gems have been very successfully rendered, and all of them have at least the merit of exact truthfulness to the original.* All these gems have been drawn to double the actual size, when not specified otherwise. This is the only possible method for enabling the copies to produce the effect of their prototypes; for if confined to the actual circumference of the originals, they inevitably become weak and indistinct, and are in reality diminished reproductions, because no allowance has been made in them for the increase in surface of the relief occasioned by its projection above the plane of the impression.

These graphic reproductions of antique work have been introduced with all the copiousness that circumstances

* I am indebted to the kindness of the Central Committee of the Archaeological Institute for the loan of several of the illustrations introduced into the mediæval section of the History.

have allowed ; for the subject I am here attempting to popularise will probably open out quite a new field of knowledge to the majority of those who will take the trouble to peruse these pages, and in such cases information conveyed in words is of little interest and makes slight impression unless supported by aids—

“ Quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator.”

C. W. KING.

*Trinity College, Cambridge,
September, 1866.*





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ERRATA.

Page 94, line 1, *for* "Athenion," *read* "Aristion."
Page 243, line 8, *for* "St. Aignan," *read* "St. Aubin."
Page 274, line 12, *for* "Parrhasius," *read* "Protophenes."
Page 278, line 17, *for* "1812," *read* "1802."

TO THE BINDER.

The copperplates are to be placed, in the order of the numeration of the gems, at pp. 357, 359, 361, 367, 371, respectively.

HANDBOOK OF ENGRAVED GEMS.

HISTORY OF THE GLYPTIC ART.

I.

THE prophet Enoch has recorded (viii. 1) that it was Azazyel, the chief of the angels who took unto themselves wives from among the daughters of men, who first taught "the use of stones of every valuable and select kind;" and although the "seventh from Adam" is no longer regarded as a canonical authority, yet history and archæology combine to point out the first cradle of the human race as the region where originated the notion of applying stones, recommended by their beauty of appearance, to the purposes of personal decoration, and of serving for signets. It is a remarkable fact that, whilst the old Greek mythologists have ascribed to some particular divinity, or hero of their race, the authorship of almost every other useful or ornamental art, and of the instruments employed therein (as of ship-building and of the loom to Pallas, of the saw and the auger to Dædalus, of the working in metal with the hammer and anvil to Cinyras the Cyprian, of the lathe to Theodorus of Samos, &c.), they should have left unnoticed the inventor of the several processes employed by the glyptic art. And this neglect is the more surprising, from the art being, according to their habits of thought, of such extreme importance, and that infinitely more on account of its subservience, during the greater part of its flourishing existence,

to the uses of public and private life, than to the mere gratification of taste and the love of the beautiful. This silence on the part of the Greek mythographers, ever ready as they were to claim for their own countrymen the credit of every discovery in science or invention in manufacture (even when manifestly due to foreigners, and merely naturalised and perfected upon Hellenic soil), sufficiently declares both the undeniably exotic origin of the art of engraving upon gems, and also its comparatively recent introduction into Greece and Italy. The negative testimony, too, of Homer upon this point is justly adduced by Pliny (xxxiii. 4) in proof of the same thing. He observes that no mention whatever of signet-rings is to be discovered amongst that poet's minute descriptions of ornamental jewels, although he particularly specifies ear-rings, necklaces, and hair-cauls, the work of the Olympic court-jeweller, Vulcan. In fact, it is apparent that gems, even in their native state, were totally unknown to Homer; *amber* (and possibly *pearls*, in the solitary instance of Juno's *τρίγλῃνα*, "triple-eyed" ear-rings) are the sole materials, besides gold, that enter into the composition of his jewelry: and yet he describes it with great exactness, and with an evident appreciation of the artistic skill displayed in its workmanship; for example, when he vividly pictures to us the brooch of Ulysses chased with the group of a hound pulling down a "sorely-panting fawn," "which all gazed at with wonder to see how the two, though formed in gold, seemed, the one barking as he throttled the deer, the other, struggling to get loose, kept beating with her fore-feet" (Od. xix. 227). But it is a truth that the real precious stones were till long after but little known to the Greeks, before, first, Asia was opened up to them by their intercourse, both hostile and amicable, with the Persians, and subsequently by the conquests of Alexander.

Again, a still more convincing proof that signets were not in use with the Greeks in the Homeric age, is that whenever the poet has occasion to speak of the securing of treasures, that end is always effected by the means of an artfully-tied knot, the unfastening of which is only understood by its maker; not by the imposition of a seal, in after times the regular substitute for a lock amongst both Greeks and Romans. Furthermore, the treacherous letter carried by Bellerophon to Iobates has no seal upon it that is mentioned, it is simply called "a folded tablet;" and, again, when the heroes cast lots, before the duel with Hector, it is done with marked sticks, and not with the signet-ring of each, which became the established method after the latter ornament had come into general use.

Later poets, indeed, transfer to the heroic ages the customs of their own times; the dread of an anachronism being a feeling of purely modern growth. Sophocles, for example, makes Electra recognise her brother Orestes upon his producing the signet of his father Agamemnon:

"Art thou then he?" "Cast but thine eye on this,
My father's seal, and learn if I speak truth."

And similarly the Theseus of Euripides exclaims, on beholding Phædra's accusing letter, discovered by him upon her corpse,—

"And lo! the impress of the gold-wrought signet
Of her that is no more salutes mine eye."

But the Athenian poets, as just remarked, never troubled themselves about archæological accuracy. In fact, Lessing, in his dissertation upon the famous "Ring of Polycrates," boldly maintains that the Greeks did not begin to wear signet-rings at all before the date of the Peloponnesian War (B.C. 431). In this he is probably correct, if his dictum be

restricted, in our sense of the word, to the *actual ring*, containing the engraved gem, the true signet, σφραγίς. For had it been a regular fashion with his countrymen, at the time when Herodotus flourished, to wear the engraved stone set in a ring upon the *finger*, that observant traveller would have noticed as a striking peculiarity in the Babylonian customs (fond as he was of putting down such like contraventions of Grecian manners) their mode of wearing the signet, "which every man there possessed," by means of a string suspended from the *wrist* or *neck*. His silence on this point proves that he passed the fashion over unnoticed, as a matter of course, and familiar to him at home.

II.

But if from Greece we turn to Asia, signets appear as far back as historic records extend, holding a highly important place in the usages of the most antique amongst civilised nations, the Assyrians and the Egyptians. We find the signet of Judah the Syrian pledged as a security for a promised payment; that of King Pharaoh given to Joseph as a badge of his investiture with vicarious authority; the treasure-chamber of Rhampsinitus secured by the impression of his seal (Herod. ii. 121); the temple of Belus sealed up with the signet of Darius; the stone closing in the den of lions and their fellow-prisoner Daniel sealed "with the signet of the same king, and with the signet of his nobles," &c. All these circumstances declare that this contrivance for securing property had been known in the East from time immemorial; in fact, was almost coeval with the very institution of the right of property. For it must be remembered that in both these centres of

primæval civilization, the plastic clay of the two parent rivers, the Tigris and the Nile, supplied the inhabitants with the material for almost all their requirements; their houses, store-vessels, memorandum-books, historical monuments, and, lastly, their coffins. The idea, therefore, must naturally have suggested itself to the first individual who deposited his property in a closed vessel, that it might be protected against pilferers by a plaster of clay laid round the junction of the lid, and rolled flat with the joint of a reed. Hence the first origin of the perforated *cylinder*, of which the bit of reed was the true prototype, both as to its form and its mode of application, and way of carriage.

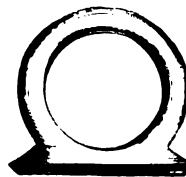
Something analogous to this is to be met with even in Grecian usage, and as late as the times of Aristophanes, who makes Euripides recommend to suspicious husbands similar nature-signets ("worm-eaten bits of wood") as seals proof against all forgery, to which the more elaborate productions of the gem-engraver were then so much exposed. From the natural markings upon the reed-joint, or the fantastically perforated wood, employed to impress the clay, the transition was easy to some definite device scratched around the circumference of the former by the owner, and appropriated to himself as his own peculiar mark. This instinct of possession extending itself to the assumption of exclusive ownership in certain configurations of lines, or rude delineations of natural objects, is an universal impulse of man's nature, and one found existing amongst all savage nations when first discovered, wheresoever the faintest traces of social life and polity have begun to develop themselves. Thus the Red Indian has, besides the mark of his tribe, that of the individual (his *totem*) wherewith to identify his own property or the game he may kill. The South Sea Islander carries the tattooed pattern (*amoco*) that dis-

tinguishes his particular family imprinted in his skin, and also draws the same upon his credentials, like a regular coat of arms.

These simple signets, with their artless carvings, preceded by a long space the invention of hieroglyphics, or any other arbitrary mode of denoting ideas; for the earlier Assyrian cylinders present nothing but rude human and animal figures, or else religious symbols engraved upon them, and never exhibit the cuneiform legends that so commonly illustrate the design upon those belonging to a more advanced stage of civilization. And yet even this later date is anterior by several generations to the first appearance of anything like an engraved gem amongst the nations of Europe. Again, if we look towards Egypt, the incredible abundance of *scarabei*, formed of terra-cotta glazed, or of a soft stone, of the same period with the primitive cylinders, still remaining above ground (and how small a tithe these of the millions still buried!), strikingly demonstrate the long-established use, and the great importance of the purposes for which they were there employed. And this was amongst the inhabitants of the land that ever boasted itself the true fountain-head of all ancient civilization. In fact, the vast quantities in which *scarabei* must have been manufactured during the entire continuance of Egyptian independence, has been sagaciously accounted for by a theory founded upon an expression of Plato's, in his 'Eryxias,' "in Ethiopia they use *engraved stones* instead of money," that they passed amongst the natives as representatives of trifling values, in lieu of small change (larger sums being paid in rings of gold and silver), like the earthen and leather tokens of early Rome recorded by Suidas, or the cowries of our own times amongst the natives of Hindostan. And speaking of the latter, by a singular coincidence, these cowries are actually manufactured in



1.



2.

china at our potteries for exportation thither, it having been discovered that the artificial shell can be supplied in sufficient quantities more cheaply than the natural one; another point of analogy to the use above suggested as the real object of the terra-cotta scarabei.

III.

Thus far, however, we have come upon no traces, in these earliest of signets, of the *true process* of gem-engraving, for all the designs they bear have been incised by means of some cutting-instrument, whether flint or bronze, capable of operating upon a comparatively soft material. Herodotus (vii. 69) describes the Ethiopian contingent, in the host of Xerxes, as equipped with reed-arrows tipped with the stone, sharpened to a point, "by means of which they engrave their seals." Arrows, flint-headed, found in the mummy-pits certify us of what kind this stone was. The first Assyrian cylinders were made of *serpentine*, green or red; a material recommended by its pleasing colour, susceptibility of fine polish, and facility of carving; the first Egyptian scarabei are in *steaschist*, a cognate material, and prized for the same qualities, or else in glazed terra-cotta. The actual invention of the true art of gem-engraving (the incising a gem by means of a drill charged with the powder of a harder mineral) is undoubtedly due to the seal-cutters of Nineveh, and that at a date shortly preceding the times of Sargon; that is as early as the year B.C. 729. This is the era at which cylinders begin to make their appearance in the so-called "Hard Stones" (better termed by the French *Pierres Fines*)—onyx, agate, calcedony, crystal—covered with engravings executed in precisely the same style with the

archaic Greek intagli, and marked by the same minuteness of detail and elaborateness of finish.

The delicate execution of the best engravings referable to this period manifests that their authors had already invented the use of the *diamond-point* applied in the manner described by Pliny: "These minute splinters [of the crushed diamond] gem-engravers greatly value, and mount them in an iron tool; there being nothing so hard that they will not hollow out with facility." And the same instrument is distinctly referred to in the most venerable of all historical records: "The sin of Israel is written with a pen of iron, and with the point of a diamond; it is graven on the table of their hearts" (Jer. xvii. 1). The passage (evidently allusive to the stones of the High Priest's breastplate) is more correctly rendered by Jerome: "*Stylo ferreo in ungue adamantino*:" the *adamas* of those primitive times being beyond all question the *corundum*, the great agent of the Hindoo lapidary to the present day. Amongst their works, the signet of Sennacherib (now preserved in the British Museum) may be quoted as an example fully justifying this assertion, for it is made out of one of the hardest substances known to the lapidary, the Oriental Amazon-stone; and nevertheless presents an intaglio that, by the extreme precision and complicated detail of its drawing, strikingly declares the perfection to which the art had thus early attained: a perfection, too, indicative of the long practice of the school capable of such a performance. Cylinders of a merit nearly commensurate with this, besides a large number of others inferior but still praiseworthy in execution, done in the same style and by the same perfected process, continued to be produced during the whole succeeding period down to the close of the first Persian Empire. The collection just cited also possesses the very royal signet of some Darius (it may be the identical one

that secured the prophet's receptacle), engraved in a greenish calcedony, and having for its type the king in his car, with the legend, "I Darius the king," thrice repeated in the principal dialects current in his dominions.

IV.

As regards the *materials* appropriated to itself by the Glyptic Art amongst the Assyrians, it is apparent, from the numerous specimens of their jewelry still preserved, that neither this nation nor the Egyptians were as yet acquainted with the true "precious stones," the exclusive productions of India. The first rank with them for rarity as well as for beauty was assigned to the lapis-lazuli and the common amethyst; gems supplied to them by the veins of their own mountains, or by the beds of the torrents issuing therefrom. But of the Tyrian merchant the jewel-casket was far more richly furnished, and that, too, at a period anterior to Nebuchadnezzar's invasion of his country. The prophet Ezekiel calls up before our minds how the merchants of Saba (South Arabia) and of Raema brought to the marts of "the renowned city that was strong in the sea" all manner of spices, of *precious stones*, and of gold." These caravans from South Arabia had doubtless brought with them the choicest exports of their Indian neighbours; and that these included every species of the true precious stones we are assured on the testimony of the evidently well-informed Dionysius Periegetes, writing some four centuries after the times of the prophet. All of them, even including the diamond, are named by him as gleaned by the Ariani of Parpamisus from the beds of their mountain streams. The Hebrew poet, in his gorgeous picture of the

Prince of Tyrus: "The anointed cherub that covereth—thou that sealest up the sum, full of wisdom, perfect in beauty," set him before us as blazing in jewels; "Thou hast been in Eden, the garden of God, every precious stone was thy covering," proceeding to enumerate the sard, topaz, and jasper; the chrysolite, onyx, and beryl; the sapphire, carbuncle, and emerald. Or as Jerome more truly tenders the passage, the Prince is termed "*signaculum similitudinis*," "the impression (or seal) of the Divine image;" he also gives "*chrysolithus*" (*Oriental topaz*) where our version has "diamond;" and his authority as to the Latin equivalents to the Hebrew terms of the sort is deserving, from the circumstances of his times and opportunities, of the very greatest respect.

Before quitting the subject of material it may be appropriately added here, that in the age of Alexander, the Greeks already possessed (as the descriptive list compiled by Theophrastus puts beyond question) all the true precious stones (except the diamond), including the real Indian ruby. Even without his authority the inspection of the Etruscan and Greek jewelry, brought to light of late years, would tell us as much, for these relics exhibit unmistakable, though minute, specimens of the native ruby, sapphire, and emerald.



V.

The affinity between the Assyrian style of *Design* and that of Archaic Greek Art, as exhibited in all its remains, cannot but strike every one who examines each with intelligence. The subjects, for example, that decorate the earliest Greek vases, the sole existing specimens of the painting of their times, are purely Assyrian both in nature and in treatment. They consist entirely of sphinxes, gryphons, harpies, and similar composite monsters such as were being contemporaneously depicted upon the walls, "portrayed in vermillion," of Susa and Persepolis.

In this branch, therefore, of art, the parentage of the Grecian is sufficiently obvious: that of the special subject of this inquiry shall be indicated in its proper place. Neither must it be overlooked that Pliny, going upon ancient tradition, asserts that Grecian *sculptura* in marble (in contradistinction to the more ancient *statuaria* in bronze) was invented by Scyllis and Dercyllides, in Cyprus, whilst that island still belonged to the Persian dominions. There is therefore nothing to surprise us in the Persepolitan air of the Metopes of Selinus, or even in much of the Eginetan marbles.

It only remains to be noticed here that the Greek art of vase-painting became known to the Etruscans at an early period of their establishment in Italy as a distinct nationality, a fact shadowed forth in the legend concerning the two companions of Demaratus upon his emigration from Corinth to Tarquinii; they were the *painter* Engrammos, and the *potter* Eucheir. Nevertheless the Etruscans found it more convenient in general to make use of the Grecian manufacture, which may either have been imported as an article of commerce through Tarquinii, Ardea, and other maritime towns; or else (a theory serving better to explain certain

existing facts) the ware was made in the country by a colony of Greek potters there domiciled, particularly in the district about Vulci. Proportionally few vases, and those in artistic value far below the rest, are inscribed with legends in the *Etruscan* language. Such examples, when they *do* occur, supply a trustworthy criterion for distinguishing between the Greek and the Etruscan fabrique. Out of the innumerable vases found at Vulci, not more than three (according to K. O. Muller) present indubitably Etruscan inscriptions; and the total number of such known to exist, says Millingen, amounts only to seven. A singular contrast this to the lesson taught us by the bronze *mirrors*, that specially national manufacture, where a true Greek inscription amongst the hundreds of Etruscan now collected, would form, if ever discovered, a most interesting exception. The Etruscans were the great metal-workers of the ancient world, favoured as they were with the possession of the inexhaustible copper-mines of Monte Catino. Even in the age of Socrates they maintained their pre-eminence for the making of gold plate and "of all bronze vessels required either for domestic use or ornament," as his disciple Critias informs us in a fragment of a poem preserved by Athenæus. In the latter manufacture they continued to compete with Greece long after art had been fully perfected there, for Horace alludes to the "*Tyrrhena sigilla*," or *bronze statuettes*, as being held in as high estimation by the dilettanti of the Augustan age as now by those of our own. These, too, were the "*Signa Tuscanica*" of Pliny, mentioned by him as then diffused all over the civilized world. Besides, the Etruscan statuary was capable of the boldest flights; the same author cites their colossus of Apollo, fifty feet high, standing then in the Palatine Library; and is at a loss which most to admire, the excellence of the workmanship or the beauty of the metal.

VI.

But to return to gem-engraving. The Egyptians did not generally adopt the improved but more laborious process by this time established in the ateliers of Nineveh or Babylon, but continued the practice of carving or chiselling out their rude hieroglyphics upon the softer materials until the times of the Ptolemies. The signets of their kings and great men were engraved in gold, those of the commonalty upon the easily-worked substances, a fine limestone and steaschists of various colours, and in the manner already described. The circumstance that even in the age of Theophrastus the best material (*ἀκόραι*) used in engraving gems was still brought all the way from *Armenia*, points of itself to that quarter as the locality where the use of that agent was first discovered and generally adopted by the practitioners of the art.

This new method of rendering available for signets even the "hard stones," although neglected by the Egyptians, was speedily taken up by the ingenious *Phœnicians*, the allies or tributaries of the Assyrian and the Persian kings. In attestation of this, many seals are found, Egyptian indeed, in form, being regular scarabei, but purely Phœnician in style and subjects, though of a very early date, and bearing also inscriptions in the Semitic character, of which that people were the first inventors. There are even some cylinders known that, from similar reasons, must be assigned to the Phœnician school. Their traders may have diffused the knowledge of this as well as of other decorative arts amongst the European and insular Greeks. Homer alludes to the Tyrian merchant-ships voyaging about amongst the islands of the *Ægean* sea, and trafficking in ornaments and jewelry with their inhabitants. His

Tyrian captain offers for sale to the Queen of Syra a necklace of gold with pendants in amber; the latter probably carved into scarabei, or such like symbolical figures, as they so frequently occur in similar ornaments of the Etruscan ladies (*Od.* xv. 460).

The Asiatic Greeks, however, who seem to have flourished as independent communities previous to the reign of Croesus (noted by Herodotus as the first subjugator of the Ionians) learnt this art, simultaneously with the Phœnicians, from their Assyrian neighbours, to whom they were indebted, as pointed out above, for all the other arts of design. Like the vase-paintings, the first intagli produced amongst the inhabitants of the seaboard of Asia Minor, bear the unmistakable impress of a Ninevitic or Babylonian origin in their stiffly-drawn, carefully-executed figures of animals; lions or bulls, for the most part, supplying the device for the signet of the newly-planted Æolian or Ionian colonist. And such a restriction was to be looked for in this class, for it will be observed that the designs upon the scarabei of the Phœnicians also deviate but little from the strict rules of the Assyrian code of art; a point which of late years has been remarkably illustrated by the numerous engraved gems brought to light in the cemeteries of their most ancient European colony, Tharros in Sardinia. But the Phœnicians were an imitative, not an inventive race: thus they fabricated jewelry and porcelain ornaments in the Egyptian style for the Etruscan trade, copying the hieroglyphics of their patterns with precisely the same degree of intelligence as a Birmingham manufacturer.

VII.

From Asia Minor to Greece Proper the transition of fashion was expeditious, and the signet, now for the first time worn mounted as a *finger-ring*, came into universal favour amongst all the Hellenic population. This was a new method for securing the engraved stone; for the original inventors of seal-engraving had worn and continued to wear, down to the very close of their history (even to the date of the Arabian conquest), the cylinder or the conical seal as the ornament of the bracelet or the necklace. In fact, the curious necklace regularly borne by gods and royal personages in Assyrian sculptures appears to be entirely made up of cylinders separated by round beads. This explanation is supported by the practice, doubtless traditional, of the Arab women of thus utilising, as an adjunct to other beads, all the antique cylinders picked up by them in the ruins of Hilleh, Khorsabad, &c.; a fashion which, until lately, was the only source supplying archaeologists with these interesting relics. This primitive mode of carrying about one's signet seems, as the negative testimony of Herodotus above quoted shows, to have been in the first instance the usual one with the Asiatic Greeks; they had, however, modified the shape of the gem into the *scaraboid*, an elliptical disc convex at the back and perforated through its axis; a convenient pattern, the mean between the Persian cone and the Egyptian scarabeus. This fashion appears to have been first devised and made popular by that practical people the Phœnicians, to judge from its general use for signets, whose devices are in their national style. Its general adoption by the Ionians is established by one conclusive example upon a painted vase (figured by Visconti). Jupiter himself appears with his

imperial signet thus shaped and tied round his wrist with a fine string.

Mythologists told an ingenious fable to account for the origin of the finger-ring. Jove, upon loosing the Titan Prometheus from the bonds to which he had been condemned to eternity, obliged him as a perpetual penance, as an equivalent to his original sentence, to wear for ever upon his finger a link of the chain enchased with a fragment of the Caucasian rock of torture. Thus ornamented, Catullus introduces him at the Wedding of Peleus (l. 295).

"Came wise Prometheus; on his hand he wore
The slender symbol of his doom of yore,
When fettered fast with adamantine chain
Hung from the craggy steep, he groaned in endless pain."

That this invention should be ascribed to Prometheus, a Grecian hero, and its designation *δακτύλιος*, a word of native origin (unlike those of many other personal ornaments evidently of a foreign root, *μανιάκης ψέλλιον*, for example), are considerations going far to prove that this latest and most permanent fashion was purely an innovation of the Greeks. Besides this, we have the express statement of Pliny (xxxiii. 4), that the use of the finger-ring was introduced amongst the Romans from Greece. "E Grecia fuit origo unde hic annulorum usus venit." The comparative lateness of the fashion is also indicated by the fact that all Greek intagli in the Archaic manner are found upon gems shaped as scarabeoids. Even actual scarabei have been discovered in the Greek islands; and although many of these may have been imported by Phœnician or Etruscan traders and colonists, yet a few are known of indisputably Hellenic origin. The strange corruption of the commonest Greek names to be seen on the most finished works of the *Etruscan* engraver betrays the

efforts of an Oriental tongue to express sounds entirely new to it in a novel alphabet, whereas the very rare scarabei in question exhibit the names of their proprietors, written according to the correct though antiquated spelling, intended to read from right to left on the *impression*—a convincing proof of their very early date. Of these, the finest examples are the one with the type of a beetle with expanded wings, reading in boldly-cut characters **ΑΔΙΤΝΟΕΡΚ**, discovered by Finlay the historian in a tomb in Egina; and another from the plain of Troy, finely engraved with a girl kneeling at a fountain, with the name **ΖΟΝΟΜΕ**.

But whatever their nature, signets of some sort or other must have been in general use amongst the Greeks 600 years before our era; for, shortly after this date, we find Solon enacting, amongst his other laws, that the *gem-engravers* (already, therefore, constituting a distinct profession) should not keep by them the copy of any signet once sold. The object of this regulation was to prevent the fraudulent use of another person's seal through the obtaining a counterpart of the same from its engraver. About this date also Herodotus mentions the famous emerald signet of Polycrates, and the celebrity of the man who engraved it, Theodorus the Samian, as a jeweller and a worker in metal. It may be remarked here that this island, Samos, was the focus of the glyptic art, as far as Greece was concerned. According to the records, now lost, to which Apuleius had access (*Florid.* ii. 15), Mnesarchus, the father of Pythagoras (s.c. 570), "amongst the sedentary artists working there, sought rather for fame than for riches by engraving gems in the most skilful manner."

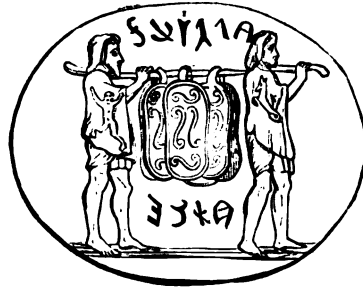
VIII.

The Etruscans, or, as they called themselves, the *Rasena*, were of a race very distinct from the Hellenic, as their language proves, which has more analogy to the Armenian than to any other, although there is no doubt that Lydia was their latest seat, and their ruling family of Assyrian stock, for the kings styled themselves *Sandonidæ* as the descendants of *Sandon*, the Hercules of the Babylonians. Nevertheless, they speedily adopted Hellenic culture and art, and that to an extent infinitely greater than any other foreign race in those remote times. The cause was due apparently to the colony of Pelasgic Tyrrhenes, driven out of Southern Lydia (Torrhebis), and which settled in Italy around the cities of Cære and Tarquinii. The latter place long maintained its rank as the metropolis of the Etruscan confederation, and ever remained the principal channel through which Greek civilization flowed into the rest of the country, chiefly from Corinth, the city of potters and metal-chasers. Besides, the Etruscans acquired much that was Hellenic through their intercourse with the Dorian colonies in Lower Italy, especially after they had themselves gotten a settlement at Vulturnum and Nola; as well as, still later, by their direct trade with Corinth and Phocæa.

This wealthy and luxurious nation (infamous on both accounts amongst the poor and ever-envious Greeks, as the stories Timæus retails about their licentious manners sufficiently indicate) were eager to decorate their persons by every means imaginable, and consequently were passionate lovers of jewelry. From the earliest period of their national existence they gave employment to a multitude of engravers in "fine stones." The majority of the subjects upon their gems, and particularly those the most



1.



2.



3.



4.



5.

archaic in style, are proved by the localities where they are discovered so plentifully now, and still more by the strangely-distorted spelling of the Greek names in the legends occurring upon some of their number, to be beyond all question Etruscan works, and not old Greek imported from abroad, as some archæologists have endeavoured to establish.

These intagli display the steps by which the art advanced, from the production of figures composed entirely by the juxta-position of drill-holes up to those executed in the most elaborate and highly finished manner, and which exhibit marked vestiges of the extensive employment of the diamond-point. In the highest style attained to by the Etruscans, their gem-work combines a wonderful delicacy of execution with a love for violent action and an exaggerated drawing of the muscular parts of the figures introduced—considerations that often seem to have dictated the choice of the subjects.

The distinctive character of art amongst the early Greeks and the Etruscans cannot be better described than by quoting the masterly definition of Winckelmann's when treating of the famous Tydeus of Stosch's cabinet (*Pierres Gravées*, p. 348):—"Carnelian. Tydeus, one of the seven heroes of the Argive League against Thebes, who, having received a wound, is plucking the dart out of his right leg; with his name in Etruscan characters **ETVT**. If the intaglio of the Five Heroes be, as I have stated, the most ancient monument of the art in general, this gem is assuredly one displaying the highest perfection of the same art amongst the Etruscans. It is executed with a precision and delicacy which yield in no point to the finest Greek engravings. Here we are enabled to do more than merely form conjectures as to the state in which the art was at that period; nay, can decide upon it, as it were, without risk of

error, and by combining the lights furnished to us by the other Etruscan monuments, we can determine by the means of this figure of Tydeus the character and the peculiarities of design among the Etruscans.

"The proportions of the *figure* in general are here already established upon the rules of harmony deduced by them from the study of Nature in her finest forms; and the figure is finished and easy to quite the same degree as the most beautiful Grecian statues. The engraver's profound knowledge of anatomy is everywhere conspicuous, each part is in its own place and is marked out with sureness; and in truth the subject chosen by the artist was of a character to display the entire extent of the study he had pursued of Nature. The acute pain felt by Tydeus and the efforts that he makes to pull the dart out of his leg demanded an attitude full of violence, with all the muscles in motion and under irritation. And this was precisely the limit of the skill of the master, who had not advanced as yet as far as the notion of Ideal Beauty. In fact, the head of Tydeus presents neither nobleness nor elevation of feeling, the idea of it is borrowed from ordinary nature. Another defect is that by the effort of the artist to show off so ostentatiously the whole of his anatomical knowledge, he has become exaggerated and stiff; all the parts are too strongly marked; and though the pain by which Tydeus was agitated demanded that the muscles should be swollen, yet the bones are too distinctly shown and the joints too loose and strained. To give an idea of all this to such as may not have the opportunity of seeing the gem or even the impression, I venture to compare this figure with the drawing of M. Angelo: there is the same relation between the manner of our figure with the Greek as between the drawing of M. Angelo and Raffaele's. The drawing, however, in this work must not be regarded as a personal pecu-

liarity of the artist individually ; the stiffness of the outline and the exaggerated rendering of the parts was the character of Etruscan art in general.

“The arts make their way towards perfection by means of exactitude and precision ; but these two qualities are liable to go astray wherever they are coupled with the defects I have just particularised, and the eagerness of the artist to display his knowledge does not always confine itself within the bounds of simplicity. The exaggerated style of M. Angelo depends upon these causes ; and (not to refer it to the national genius) it was these very causes that formed the characteristics of the Etruscan artists. Although it be true that amongst the Greeks design only attained to its sublime elevation by passing through the same gradations, it must be remarked that the circumstances were very different ; by the time that the arts were in their fullest perfection in Greece, the Etruscans were worn out by continual wars, and at last remained subjugated by the Romans. It is therefore probable that even had the manners and form of government among the Etruscans been as well adapted to favour the progress of the arts as they were among the Greeks, yet the complete perfection of art amongst the former people was rendered impracticable, inasmuch as its accomplishment was cut short by the fall of their commonwealth. Such is the judgment which the examination of this intaglio induces us to pass.”

A summary of the remarks of the same great critic upon the more complicated design of ‘The Five Heroes before Thebes,’ will render this portion of our subject complete :—“The reader must be apprized at starting that this stone is not only the most ancient monument of the art of the Etruscans, but also of art in general. For the shapes of the characters and the spelling of the words differ much

from the ordinary Etruscan usage, and approximate more to the Pelasgic language, which is regarded by the learned as the mother as well of the Etruscan as of the Greek.

"In the next place, the engraving is executed with extraordinary carefulness, and exhibits a degree of finish far beyond one's preconceived idea of the productions of so remote a period. It is in this respect that it authorises us to judge, on sure grounds, of the 'First Manner' of the art of design. In fact, this gem, with the Tydeus, comprehends, so to speak, the complete system of Etruscan art; and the knowledge to be derived from them is much more to be relied upon than that furnished by the urns and painted vases which are only the productions of artists of an inferior rank.

"We discover in the Five Heroes the drawing of a master who belonged to a period when the Beautiful was not the primary object of art, as neither was it with the Greeks at the date of the earliest medals of Syracuse, Messina, Crotona, Athens, and other states, which subsequently all distinguished themselves by their inimitable coinage. The expression in the heads, which is very commonplace and without any individuality, justifies us in forming this judgment.

"Similarly the due proportions of the bodies were not as yet established: we perceive that the heads of our heroes are certainly larger than the seventh part of the entire figure. Consequently this period was the same one wherein architecture had not attained to those elegant proportions in columns that constitute all the beauty of them: witness the temples of Pesto, or Girgenti, and one of the temples in Attica. Lastly, there did not at that time exist any idea of beautiful variety in the grouping: Tydeus and Polynices are placed the one next to the other in the same attitude; and the latter, being opposite to

Amphiaraus, is seated exactly like him without the least variation in the pose. The folds in the draperies of Parthenopæus and Polynices are parallel to one another, and of the same thickness—an indubitable characteristic of the most ancient style.

"Nevertheless the artists belonging to that primitive age of art very well understood the *material* of the human figure; and at least they knew how to draw those portions thereof in which nothing is left to the imagination. The feet here are drawn with elegance, and the ankle, notwithstanding the minuteness of the figures, is indicated upon them without harshness, nay, with grace; we even can discern the veins in the arm of Polynices. Amphiaraus has his breast protuberant exactly as we see him represented in statues in the finest style.

"The extreme finish of the engraving is likewise a proof that skill in the mechanical part of the art reached its perfection long before artists had attained to beauty in the drawing—an observation applicable to the works of the painters preceding Raffaele, for their pictures are very highly finished. This gem, therefore, holds the same place amongst other engraved gems that Homer does amongst the poets; no collection can boast of possessing another monument, in the way of engraving, equally valuable.

"This gem would supply many illustrations of the science of archæology, but which would overpass the limits which our plan obliges us to observe. For instance, the shield of Amphiaraus has two grooves in the sides, after the pattern of the shields seen upon the medals of Argos, and of the one carved in relief upon the ruins of the Temple of Apollo at Amyclæ."

IX.

Rings formed entirely of gold have also been brought to light in considerable numbers by recent excavations, having their faces engraved or punched out in arabesque figures (*graffiti*) of an unmistakably Oriental character. In all such there manifests itself an aiming at monstrous combinations which clearly points to the true source whence the artist drew his inspiration—the Babylonian or Phœnician works of the same description. Compare the Etruscan arabesques, the border-patterns (for example, the so-called honeysuckle), the winged deities, and the symbolical animals, the harpies, sphinxes, gryphons,—in short, every design of the incised ornamentation decorating the Assyrian bronze *patera* lately discovered,—compare all these with the *graffiti* on either the rings or the mirrors of the Etruscans, and the immediate derivation of the latter style from Assyria becomes incontrovertibly obvious. Through the study of these relics, joined to the recognition of Oriental workmanship in all Etruscan jewelry, the crowns, bracelets (chiefly discovered about Valci), &c., has the traditional Asiatic origin of the nation, as well as their love for personal decoration, so often noticed by ancient writers, received in our times the most conspicuous verification.

Again: if we proceed to consider their *scarabei*, more especially those whose style betokens an earlier date, these, equally in material, form, and taste, point to Asia as the genuine land of their nativity. Their favourite stone, the Oriental sard, bears testimony, by its very name (from the Persian *sard*), equally as decisive as to the country that supplied it. Together with the gem, came into Italy the art of engraving upon it; nay, more, the engravers themselves by a continuous immigration. There is a striking

analogy in the mode of producing the designs upon the scarabei in question by means of unassisted drill-holes, and the technique characterising the agate and calcedony cylinders belonging to the Second Period of Assyrian Art.

X.

These signets, like the Phœnician, retain the form of the *Beetle*. Why both nations should have conceived so persistent a partiality for that Egyptian fashion can only be a matter for conjecture. But it may be that, as the received symbol of the sun, this insect-form had recommended itself to the Phœnicians—those exclusive worshippers of that luminary, under the name of Baal: the beetle having acquired this honourable distinction amongst the Egyptians from its habit of forming globes, types of the world, as receptacles for its eggs, thus symbolising the creation and its Author (Plin. xxx. 30.) Ælian, moreover, states that the warrior-caste amongst the Egyptians wore *beetles* in their rings as a badge of their profession, because the insect typified *manliness*, being, according to the popular belief, exclusively of the male sex. From this notice of Ælian's, Köhler ingeniously conjectures that amongst the Etruscans also this was at first the distinction of the military class (as the gold ring was of the Roman *knights*); and upon this hypothesis he proceeds to account for the exclusively martial character of the devices—heroes and combats—to be found upon the scarabei that he refers to the most ancient of his three classes. If this explanation be the correct one, the shape, in the sense of a talisman, survived the fall of Etruria, and even of Rome herself; for one, engraved with Hercules at the fountain, had been deposited along with his

dispersed such artists, with the rest of their brethren, far and wide over the coasts of the Mediterranean; for his illustrious son, doubtless, according to ancient rule, trained up in the paternal trade, subsequently establishes himself and philosophy at Metapontum.

XII.

The point next to considered, namely, the motive dictating the choice of the signet-types, may possibly derive some elucidation from certain historical conditions already alluded to. The royal line of the Asiatic Tyrrhenes called themselves *Sandonidæ*, which patronymic the Greeks rendered by the equivalent *Heraclidæ*, substituting, with close accuracy, the Hellenic *Heracles* for the Assyrian *Sandon*. This tradition is alone enough to account for the continual appearance in Etruscan art of that demi-god, in a semi-Grecised shape, it is true, but retaining his national Assyrian weapons, the metal mace (not the more picturesque club assigned him by later art) and the bow. Thus he figures more especially upon the gems of the earlier times. The Florentines, the

. . . . "popolo maligno
Ohe discese da Fresole *ab antiquo*,"

preserving the ancestral tradition, still retain Hercules for one of the supporters of the City Arms, the other being his lion under his strange-sounding, perhaps original, name of *Marzocco*; figures certainly continually repeated, and in much the same relation to each other, upon the cylinders of their Assyrian progenitors.

The origin of the royal line solves the mystery, wherefore

the lion should have been as great an Etruscan as he is now a British *institution*, from the time when Moles, their ancient king, carried him—the monster-birth of his concubine—round the walls of his new-built capital, Sardis, at the bidding of the oracle, so to render it impregnable; why his figure should have crowned the tumulus of every *Lucumo*; should have been the favourite impress for his signet—the finest Etruscan ring known, the Canino (British Museum), is modelled into the forms of two lions supporting a frame containing a scarabeus engraved in its turn with a lion regardant—and finally why “*Evviva Marzocco!*” was the Florentine war-cry down to the very extinction of the Republic.

One peculiarity difficult to account for, although hitherto unnoticed by any who have treated of Etruscan art, has arrested my attention whilst examining the numerous casts from scarabei which I have had occasion to study whilst investigating this very interesting division of my subject. This peculiarity is, the narrow limits within which the gem artists of Etruria have confined their choice of things and personages to be engraved upon the scarabeus, and which they never seemed to have overstepped so long as this form of the signet continued in fashion. The principal divisions under which their subjects fall have therefore been briefly marked out in the following attempt at their classification in the order of antiquity. The question seems one of a certain ulterior importance; for it is not improbable that, by directing the attention of archaeologists to this point, some valuable results may accrue, bearing upon the first colonisation of Italy and the introduction of the arts of design into that country.

The first and by far the largest class of scarabei with the rude designs in drill-work already noticed (and which may safely be assumed as the productions of the first ages of

the Etruscan commonwealth), present the collector with subjects rarely having any mythological import, nor attempt the representation of an event in fable or action requiring the introduction of two figures. Fantastic animals, like those on the *graffiti*, the gryphons, winged lions, &c., clearly indicate the Eastern origin of the notions embodied on the gems: Fauns busied about some Bacchic ceremony (Fauns and Nymphs are spoken of by Evander as the aboriginal population of Latium); or else Hercules, who figures in works of this style, to the almost entire exclusion of other deities and heroes—sometimes in the posture of defence, resting on one knee and brandishing his club, or letting fly an arrow; sometimes rushing forward to the attack, or engaged in the chase, and holding aloft some huge beast, the trophy of his success; or lastly (what his worshipper must have thought a favourite amusement of the demigod's, to judge from its frequent repetition), floating along upon a raft borne up by *Amphoræ*, now steering it with his club and holding up an empty wine-skin or bowl to serve for a sail, now extended hopelessly drunk upon his back. This last notion is a curious one, for it seems to have been imported from the Nile (along with the little idols found about Valci), on whose flood rafts thus buoyed up are even now commonly to be seen. Juvenal also notices the Tentyrites as accustomed

"On boats of potteryware to spread the sail
And push with oars their varnished vessels frail."

Dionysius, "the Brazen," seems to have had in view these bacchanalian voyages of Hercules, in the lines quoted by Athenæus (x. 61):—

"Some carrying wine, the Bacchic crew increased,
Rowers of caps, and sailors of the feast."

And the famous voyage of the same hero in the borrowed cap of the Sun, the mystery involved in which tradition was the fertile source of discussion with the later mythologists, may perhaps have had its origin in the commonplace expedient depicted by the archaic engraver. Other scarabei bear the emblems of his different labours, the Nemean lion, and the tripleheaded giant Geryon; and again allusions to his imitator Theseus in the figure of the Minotaur, a man with the head only of a bull.

The rings with hollow faces made out of thin gold-plate, and evidently intended as mere ornaments for the finger, not for signets (for which their slightness renders them unsuitable), exhibit devices of a yet more marked Asiatic character, in their fantastic monsters and sacred trees, so strongly suggestive of Assyria. As none of the *graffiti* manifest in their designs any influence of Greek ideas, they may justly be put down to the account of the original Lydian colonists, or their fellow-settlers, the Asiatic Pelasgi.

But in that other class of scarabei characterised by the extreme finish and minuteness of detail already pointed out as its distinctive marks, we meet with pictures of events taken from mythic history, and represented in a style that forcibly recalls Pausanias's description of the same scenes in the ivory bas-reliefs panelling the Coffin of Cypselus (*Eliac.* i. 17). Now if Cypselus did actually dedicate this coffin (his hiding-place in infancy), and there is little reason to doubt the truth of the old tradition, these carvings must have been done sometime before B.C. 660, the date of his usurping the supreme power at Corinth. He belonged to the indigenous Æolic stock ("being a Lapith and descendant of Cæneus," says Herodotus), and the Bacchiadæ whose rule he overthrew were the Doric conquerors who had changed the original name of the city, *Ephyre* into *Corinthus*.

Amongst the personages upon these gems we remark three as principally figuring: *Minerva*, usually represented with wings and occasionally with four (an attribute speaking plainly of an Asiatic origin, and always drawn in the stiff manner of the archaic bronzes); *Hermes* with his wand, and usually in his character of conductor of souls to Hades; and *Hercules*, who again supplies nearly as many illustrations to the graver as in the foregoing category. But in all Etruscan art the demigod does not combat clad in the lion's hide, and having for weapon the knotted wild-olive trunk assigned him by the Greeks; he is either nude or wears the customary heroic panoply, whilst his arms are purely Asiatic, being the strangely-shaped angular bow, and the slender-handled metal mace ending in a knob, such as his prototype Sandon wields in his encounters with the lion or Minotaur in the Babylonian sculptures. But now *Hercules* figures as the actor in some mythical scene; in combat with *Cynus*, or with the Scythian gryphons, or carrying in triumph the vulture of *Prometheus* transfixed by his arrows.

There seems reason to conjecture that he is so great a favourite at this particular period of *Etruscan* art in consequence of his connexion with *Thebes*, a city whose primeval history was the inexhaustible source whence the Pelasgian artists drew their ideas. A singular confirmation of this is supplied, by *Virgil* (*Æn.* viii.), where he depicts *Hercules* as the patron god of the first occupants of the site of Rome, *Evander* and his *Arcadians*: a race who to the latest times of Greece boasted of their pure Pelasgic blood. And farther, *Boeotia* is named as the first seat of the Pelasgi, who were afterwards driven out from thence into the islands of the northern *Ægean*. Besides this, *Thebes*—surnamed *Ogygiac*, to mark its antiquity—was the earliest centre of civilization in prehistoric Greece;

and its legends, therefore, had become interwoven with the creed of all the colonists issuing therefrom. Thus upon our gems we find Cadmus, her traditional founder, approaching the dragon-guarded fount, or sowing in the earth the serpent's teeth fated to bring forth his new citizens replacing his devoured Phœnicians. Then succeed in regular series all the events of the memorable siege: the Chiefs in council; the Brothers in deadly conflict; Tydeus waylaid, wounded; severing the head of Melanippus; Capaneus struck by lightning; and so forth.

To the list of the long-celebrated Etruscan masterpieces described by Winckelmann (which were the Five Heroes in Council, Theseus in the Shades, Tydeus purifying himself, Peleus returning from the Nymph's Retreat, and wringing out the brine from his flowing locks) may now be added others recently discovered and of fully equal excellence, namely:—the Hercules striking down Cyenus; the seated and pensive Hercules; the same hero opening the amphora of Pholus; the Capaneus, and some others found in the environs of Vulci and Chiusi. A very complete collection of these later discoveries, both in the perfected and in the more primitive styles, and also of the *graffiti*, will be found in the 'Impronte Gemmarie,' Cent. I., Nos. 1 to 50, and Cent. II., Nos. 1 to 65.

The classical reader will remark that the above-named subjects constitute likewise the main repertory of the early tragedians, "Thebes or Pelops' line" supplying them with infinitely a larger number of themes than does "the tale of Troy divine." For Argos, another centre of civilization which disputed with Thebes the priority of date, claiming an Egyptian as the other did a Phœnician planter, furnishes, in the story of Bellerophon and the Chimera, matter for many of these admirable engravings. Frequently, too, do we meet with Philoctetes,

the companion, and, though more rarely, Theseus, the successor of Hercules in the task of clearing the earth of monsters and tyrants. Although other gods than the three above-mentioned are seldom brought upon the scene, yet one of the most perfect compositions in this style, commemorating another legend of Thebes, displays Jupiter, an aged venerable figure, long robed, and with mighty wings, descending amidst a shower of lightnings upon the dying Semele; whilst a second exhibits Neptune, here a youthful beardless divinity (but recognised by his name annexed), tearing asunder the rocks which barred the course of the Peneus; for which service the Thessalians worshipped him under the epithet of *Petræas*.

All these scenes come out of legends belonging to Greece Proper, and of which the date is laid long before the Dorian invasion, when these rude restless hordes expelled or enslaved the peaceful industrious Pelasgi,—traditions of whose superiority in the arts of peace, particularly in architecture, were long prevalent amongst the successors to their territories. And the exiled artisan-people (like the *Dwarfs* amongst the Teutons) equally preserved the memory of their birthplace, notices of which perpetually turn up in the early historians. Thus Herodotus (vii. 95) describes the *Æolians* of Asia Minor as armed after the Grecian fashion, and named in ancient times Pelasgi, according to the tradition of the Greeks. Furthermore, he records that the Asiatic Ionians had been formerly called "the Pelasgi of the Coast," when they occupied the part of the Peloponnesus afterwards named Achaia.

Again, these stories are all of them pre-Homeric: the poems of Homer (an Asiatic Greek) were unknown to the primitive inhabitants of the mainland—perhaps, indeed, not composed when these intagli were executed, certainly not before the expulsion of their engravers. Moreover, the

language of his verse was to them a foreign idiom in the times when they wandered forth to occupy the coasts of the Mediterranean.

Traditions of descent from the heroes of the Theban War were long kept up in the more ancient Latin towns. The natives of Tibur, even in Pliny's age, boasted of their founder Tiburtus as being the son of Amphiarus, the wisest of the Seven Chiefs at the memorable siege (xvi. 87). And Virgil (viii. 600) describes a grove near Cære dedicated to Sylvanus by the Pelasgi, "the ancient occupants of the Latin soil."

The frequent repetition of the same incidents, coupled with their limited number, affords some grounds for the supposition that such were purposely selected as conveying some moral lesson or warning to the wearer of the gem embodying them. According to this view he would have set before him in the Hercules an example of patient endurance; a moral, indeed, expressly pointed out upon a work of later date, "The Repose of Hercules," by the inscription $\Pi\Omega\Nu\Xi\ \tau\omicron\upsilon\ \kappa\alpha\lambda\omega\Xi\ \hbar\varsigma\gamma\chi\alpha\zeta\epsilon\iota\Nu\ \alpha\iota\tau\iota\omicron\Xi\,$ "Labour is the foundation of glorious repose;" or, again, in his helpless drunkenness a hint against the resistless power of wine that could thus overthrow the conqueror of every other force,—an idea elegantly turned in the lines inscribed under the statue of the 'Drunken Hercules':—

"The all-subduing hero, theme of song
For Labours Twelve, for might of body strong,
Burthened with wine as from the feast he reels,
Soft Bacchus, victor in each member feels!"

The Philoctetes, serpent-stung in the act of betraying the deposit of Hercules, gave a warning how divine vengeance ever follows upon the violation of a promise; the Tydeus, wounded but unconquered, a pattern of invincible

courage disdaining to yield to any odds; the Capaneus, struck by Jove's bolt, and tumbling headlong from the towers he had sworn to scale even in despite of heaven, taught a striking lesson against presumption and impiety, which again is repeated by the figure of the despairing Theseus, fixed eternally upon his iron chair at the gates of Hell, thus to atone for his audacious attempt upon the consort of Aidoneus.

Thus far the scarabei. On the ring-stones, however, the abundance and extreme refinement of which convincingly proclaim, beyond all their other remains, the opulence and the taste of the *Greek* colonisers of Italy, we find, in addition to these earliest portions of the Epic Cycle, scenes unmistakably drawn from Homer, and where the meaning is placed beyond all doubt by the insertion of the names of the actors. Such intagli give us Achilles and Ulysses in conference; the parting of the former from Peleus; the episode of Dolon; and Hector dragged behind the victor's chariot. The Odyssey, however, is the repertory for incidents far more largely drawn upon by this class than the Iliad; the nature of its story necessarily rendering it the more popular of the two with an adventurous and maritime people, upon whose coasts also the scene of many of its incidents is laid. On such intagli, therefore, Ulysses perpetually comes in as busied in building his ship on Calypso's island and cutting out with his adze the *aplustre*—the ornament for the stern-piece, or carrying the bag of Æolus swollen with the imprisoned winds, or presenting the bowl of wine to Polyphemus; the Syrens also frequently adorn the works of this same period with their graceful figures.

Now, too, the Argonautic expedition begins to make its events visible in the labours of the gem-engraver, few

subjects being so popular with the Greco-Italians of the time as Argus shaping the timbers of the Heroes' bark, or Jason consulting the Pythian Oracle, typified by a serpent-encircled column, concerning the success of his projected expedition. The legend of Perseus still continues to inspire many admirable works; and the Gorgon appears in all her traditional horrors, as upon the coinage of the same date, always in full face with protruded tongue; the beautiful *profile* of the same monster being the later birth of the more refined taste of Greece, that excluded from the domains of art everything grotesque or hideous.

The inscriptions supply strong grounds for the belief that the primitive language of the Pelasgi was the earliest form of the Æolic, which, mixed with the aboriginal Oscan, became the base of the Latin. In the age of Herodotus it had become a tongue whose affinity to his own no Greek could recognise: Herodotus expressly describing it as "barbarian," meaning thereby quite foreign. In the times of Alexander, the Macedonian language (probably the old unchanged Pelasgic) could only be understood by the Greeks through the medium of an interpreter: a very remarkable but hitherto unnoticed fact. This appears from what occurred on the trial of Philotas, Parmenio's son (Quint. Curt. vi. 9), where Alexander asks him whether he prefers making his defence in his *native* tongue or in Greek; and his reply, that, since the king had made the accusation in the latter for all the army to hear it, so would he defend himself in the same against his charges. And this decision the king spitefully construes into a contempt for the national language, akin to that he had previously displayed for the national simplicity of manners.

The alphabet used upon these gems is very limited.

although the letters are universally formed with the utmost neatness and microscopic delicacy, often not discernible to the ordinary sight without the aid of a magnifying lens. To specify the most obvious peculiarities of this alphabet: it possesses but three vowels, A, E, V, the last standing for O, Ω, and Υ; H is merely the sign of aspiration. D is written for P, and P for Π; A is always inverted, but somewhat obliquely, thus V; the vertical stroke of the K is dropped, and the angular part becomes the parent of the hard Roman C; Σ is written Q reversed. For T, Θ is frequently substituted, always so for Δ, which last character is also replaced by T; for X a form like Ψ is invariably used. Here we see at once the source of the Latin alphabet, and of its variations from the Ionic Greek which became afterwards the universal character, as belonging to the language of literature, "adopted by the universal consent of mankind," to use Pliny's words. He remarks (VII. 58) the almost exact identity of the *ancient* Greek alphabet with the modern Latin, and quotes in illustration a bronze tablet then in the Imperial Palace, in the Library of Minerva, dedicated by "Nausicrates, an Athenian," and consequently of Pelasgic race. The scantiness of this alphabet is explained by the tradition that only sixteen letters were brought by Cadmus into Greece (VII. 57)—a tradition that, whether true or false, points to Thebes as the place where written characters first came into general use. Another proof of the claim of the Ogygian city to her old renown for primeval wealth and power is to be found in the fact, that of Thebes alone, in Europe, are gold coins of the true archaic character known to exist.

The legends themselves for the most part read from right to left upon the *impression*, and in this peculiarity corroborate the universal tradition as to their Phœnician

origin. Occasionally, and upon the same stone, as in the famous "Five Heroes," some read in the other direction; and Pausanias remarked upon the Coffin of Cypselus (made early in the 7th century B.C.), that the descriptive distichs were written *βουστροφηδόν*, i.e. each line running in an opposite direction. Thus, upon the above-named celebrated intaglio (the base of a scarab found at Perugia), "holding the same place amongst engraved gems that Homer does amongst the poets," these peculiarities strike us in the spelling of the heroes' names, and exemplify the foregoing remarks upon their alphabet. Amphiarus is written **ΞΔΑΙΤΦΜΑ**; Adrastus, **ΑΤΔΕΣΘΕ**; Parthenopæus, **ΠΑΘΘΑΝΑΠΕΣ**; Tydeus, **ΞΤΥΤ**; Poly- nices, **ΞΟΙΝ∨ΥΦ**. As a general rule, the final **Σ** is omitted, and **Ε** is used for the **Ο** of the last syllable; whilst the limited employment of the vowels, of which the short ones are usually dropped, bears another testimony to the Semitic origin of this method of writing. Such a distortion of names so famous, and so closely interwoven with all the historical associations of the people who have thus immortalised their ancient bearers by choosing them for the devices of their signets, goes far to support the assertion of Herodotus, that the few Pelasgians yet existing in his day spoke a barbarian tongue, i.e. one not a current dialect of the Greek then in use. But again he proves undesignedly that their tongue was not the Etruscan, by taking one of his examples from a community dwelling among the Tyrrheni; otherwise, what distinction could he have observed between the two races of Tyrrhene and Pelasgian settlers? It is no wonder that this ancient speech sounded so foreign to the ears of Herodotus, that he could not detect in it the parent of his own expanded and flowing Ionic: the distortion of classic names,

the abbreviations, and the substitution of harsh aspirates like the \odot for T, would seem to betoken a strong affinity between this primeval tongue and the Celtic.

Another circumstance has struck me connected with these inscriptions, that they solely occur upon scarabei of the very finest work, and belonging to the perfected style of Etruscan art: hence their rarity, and the vast increase of value added by them to the gems so inscribed. They are never found upon that infinitely more numerous class where the rude designs, entirely drill-wrought, bespeak the workmanship of a far less civilized race, apparently as yet unacquainted with the use of letters, the introduction of which into Italy had by constant tradition been ascribed to the Pelasgi (Plin. VII. 57). These *legended* gems, therefore (to be distinguished as the Archaic Italiote), present us with both Greek art and Greek letters in their primitive form, thus illustrating a period in the history of both, preceding by some ages the appearance of any coins bearing inscriptions; though, in truth, the meagreness of the legends upon the Greek mintage, even in its full glory, must often have provoked every numismatist. As monuments, therefore, of palæography, they are perhaps of yet more importance than as illustrations of the state of art in the age that produced them.

These considerations will elucidate another anomaly, so unaccountable at first sight, and which must have puzzled many a classical student, and that is, the strange alteration the names of the Greek gods and heroes exhibit in their Latin form—Diana for Artemis, Hercules for Heracles, Ulysses for Odysseus, Pollux for Podesuces, &c.; but the mode of spelling them (Hercle, Thana (Jana); Ulxe, Pol-luce)—on these gems, the very ornaments of the Tuscan teachers to whom the Roman youths were, in the early



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times of the Republic, sent for their education, as in after ages to Greece, will explain in a most satisfactory manner the cause of this singular transformation.*

XIII.

Gem-engraving, like the cognate art of die-sinking, attained to its highest perfection first in Sicily and Magna Grecia. Greece itself was ever a poor country and distracted by perpetual wars and revolutions, whereas the colonies she had sent forth were on all sides advancing through commerce or agriculture to a degree of opulence now hardly credible. What city of Greece Proper, Athens excepted, could vie in wealth and population with Syracuse, Velia, Sybaris, or Tarentum? And what bears directly upon our subject, in one Dorian colony and that the most remote of all, Cyrene, Ælian particularly notices the wonderful multitude and skill of the gem-engravers, and to

* The analogy between this language and Latin finds, to me, a convincing testimony in the title **V3V** LEO, placed over a lion attacked by a hound, an excellent work of this kind (Impronte, iii. 58). I have never seen upon these gems the purely Etruscan names of the deities, so Celtic in sound,* which are affixed to their representations on the metal mirrors. This is a natural consequence of the fact, that the Etruscans had gained distinction as workers in metals long before the Greeks, and therefore these mirrors were produced by native artists, and adorned with the same designs in outline that had been used for their original and Asiatic gold tablets, though Greek fable now supplied the subjects. The Etruscan Vulcan was Sethlans; Venus, Turan and Thalna; Bacchus, Pupluus; Jupiter, Tinia, the fire-god (from Tan, fire, Celtic). Hermes is written Mercurius; Athena, Minerva; Selene, Loana; and Artemis, Thana. In Loana we see the early form of Luna, the medial S being a characteristic of ancient Latin forms; and in the times of Nigidius (Sat. i. 9), the rustic still called the moon Iana, to which the D was prefixed for the sake of euphony.

express the ostentation of the inhabitants in this article of luxury, adds that the very poorest of them possessed rings worth ten minæ (30*l.*). Cyprus again is named by Pliny as the locality from whence the fame of an engraved *emerald* had reached the ears of the conceited, purse-proud musician Ismenias at Athens.

Many of the finest gems that grace our cabinets manifest, by the identity of their style, that they proceed from the same hands that cut the dies for the beautiful coinages of the cities just mentioned. The graceful "Etruscan border" incloses the type upon several mintages of Magna Grecia, as it does the designs upon the contemporaneous signets of the coinless Tyrrhenes of Upper Italy. After this period the establishment of Greek kingdoms in Asia, and the enjoyment of boundless wealth in the long accumulated hoards of the Persian kings, conducted greatly to the encouragement of this art, pre-eminently the handmaid of tasteful opulence. In the generation following Alexander, the advance of luxury displaying itself amongst the rest in the decoration of the fingers with rings, brought the glyptic everywhere to the highest perfection attainable by it in its relation to the other branches of creative art. History, however, has preserved no name of the celebrities of this period besides that of Pyrgoteles, engraver of the Macedonian conqueror's signet.

It is the opinion of K. O. Müller, that although we may occasionally trace in gem-works a treatment of form and a composition of groups corresponding to those of the sculptures of Phidias, yet vastly more numerous are the works of the class in which the spirit of the school of Praxiteles manifests itself in both these particulars. The observation of Nature, coupled with the study of the early masters, which Lysippus intimately combined in his practice, led the artists who followed after him to many refinements in

details (*argutie operum*). Thus it is noticed that Lysippus arranged the hair more naturally, meaning, it would seem, with greater regard to artistic effect. In addition to this, the succeeding school of Polyclethus devoted their most earnest study to the proportions of the human body, in pursuing which they were seduced, by their endeavours to exalt Nature (especially in the case of portrait statues) beyond human measurement, into an exaggerated slenderness of forms, and this was carried to a new, totally artificial, system of more attenuated proportions in the figure. This system, inaugurated by Euphranor in sculpture, by Zeuxis in painting, was first carried out in its full harmony by Lysippus, and thenceforward became the dominant one in Greek art.

Lysippus is said "to have greatly advanced the art of statuary by making the heads of his figures smaller than had been the rule with the artists preceding him." "Euphranor," observes Pliny, "though the first to pay any attention to symmetry, was too attenuated in his bodies, too big in his heads and joints." Lysippus, on the contrary, made the limbs more slender and somewhat less fleshy, in order to exaggerate the apparent height of the whole figure (Plin. xxxiv. 19, 6). It must, however, be observed that this system originated less in a vivid and intimate comprehension of Nature (which, in Greece especially, displays itself with more of beauty in such forms as are of a slender make) than out of the ambition to elevate the production of Art above the beauty of Nature herself. Moreover, in the works of this Alexandrian school there already betrays itself that prevailing inclination towards the colossal which in the next period of the history of Grecian sculpture shows itself as the predominant feeling.

Pliny's acute criticisms upon the style of these statuaries affords us the soundest data for determining the periods

which produced the Greek gem-works that may come under our examination. In how many of them belonging to the Archaic period, corresponding to the flourishing times of Etruria, are we struck by the exaggeration in the size of the heads and the undue prominence given to the joints, and the skeleton-like attenuation of the bodies that betray the epoch of Euphranor; whilst in the grander and freer works of the mature art, with their general slenderness of proportions, and aiming at loftiness in the figure, the innovations of Lysippus are equally conspicuous.

The Glyptic art indeed was, by its very nature, ancillary to Sculpture, and its productions, in order to be effective, are strictly tied down by the same rules as a bas-relief in stone or metal. To go beyond these limits, and ambitiously to invade the proper province of Painting, always results in egregious failure, as the over-refined works of the Cinque Cento school painfully attest, despite the immense practical skill and ingenuity they brought to the impossible undertaking. Yet, if we bear in mind that the painting of the Greeks was as simple in the rules for composition as was Sculpture itself, many gems may be supposed, with the best reasons, to preserve to us copies of celebrated pictures, and in the same proportion as they confessedly do of world-famous pieces of sculpture. In the fine cameo by Nisus (Orleans) we have transmitted to us a faithful reduction in miniature of that masterpiece of Apelles for which he received the fabulous remuneration of twenty talents (nearly one *ton* weight) of gold pieces. We recognise in the cameo all the particulars given by Pliny of his picture in the temple at Ephesus, "Alexander holding the thunder-bolt of Jove," where his fingers seemed to project and the thunder-bolt to stand out of the painting. And to return to Sculpture—that greatly admired work of the very early statuary Canachus, an Apollo holding up a stag by the forefeet,



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which stood when Pliny described it in the Didymæum at Miletus, has left behind it no other vestige of its existence save the tiny sard formerly discovered by me amongst the Praun gems. Another intaglio of the same cabinet enables us to appreciate the justice of the same critic's encomium upon that piece by Leochares, "the eagle sensible of *what* he is carrying off in Ganymede, and to *whom* he is carrying it, and using his talons gently not to hurt the boy through his garments." And in reading the poetical Catalogue composed by the ingenious Byzantine Christodorus of the sixty-eight masterpieces of Greek statuary in bronze, then standing in the Gymnasium of Zeuxippus (shortly afterwards destroyed by fire), how many, both groups and single figures, upon gems are we enabled to identify from his accurate delineation of their prototypes!

XIV.

"Painting amongst the Greeks was at first divided into two schools—the Asiatic and the Helladic." This is an important record for the history of our special subject. The existence of the former school sufficiently explains the appearance upon vases, chasings, and gems, of the strange monsters and fanciful arabesques already adverted to as full of the taste of Babylon and Persepolis. The Helladic, on the other hand, has left us the stiff drawings—eternised in the contemporary gems—of gods and heroes, and scenes drawn from mythology and the Epic Cycle, all framed within the elaborately *engrailed* borders popularly known as Etruscan.

Subsequently the high reputation of Eupompus of Sicyon occasioned the subdivision of the Helladic school into three

—the Ionic, Sicyonic, and Attic. The most distinguished pupil of Eupompus, Pamphilus, a Macedonian by birth, was also a proficient in every branch of learning, especially in arithmetic and geometry, without which two sciences he declared that excellence in painting was not to be attained. By his influence he brought it about, at Sicyon first, and afterwards all over Greece, that the children at the public schools should be taught before anything else the art of drawing (*graphice*, i. e. sketching in outline) upon a box-wood panel, and that this art should be reckoned the first step amongst those termed the "liberal arts." Indeed such respect had always been paid in Greece to painting, that it was exclusively practised by persons of free, and afterwards even of noble birth—there being a standing prohibition against teaching it to slaves; and this is the reason, says Pliny (xxxv. 36, 9), why no works of note exist, either in painting or sculpture, executed by one of servile condition.

Even the severe Romans of the primitive Republic held this art in the highest reverence. The head of the patrician clan, the Fabii, gloried in the surname of *Pictor*, conferred upon him for having decorated with his own hands the Temple of Concord. And later Augustus recommended that a deaf and dumb boy, a relative of his, Q. Pedius, should be brought up to this profession; in which the youth made great progress, but was cut off at an early age. M. Aurelius studied painting under Diognetus; Alexander Severus, that model of a perfect prince, "pinxit mire," to use the expression of his biographer Lampridius. Even Valentinian, distinguished as he was for his military abilities, added to his other merits in the estimation of the honest old soldier Ammian that "of writing a beautiful hand, and modelling in wax and painting with much elegance." No wonder that, with such a training, the Romans so well appreciated the artistic value of engraved gems.

But to return to Greece in its best times. Hippias, the sophist, the contemporary of Socrates, is described by Apuleius (Flor. p. 112, ed. Bipont) as coming to the Olympic games and boasting that everything he wore was manufactured by himself, and at the same time perfect in its kind, including his gold ring, which he had wrought with his own hands, and the gem in it, which he had engraved most artistically and set: "Et annulum in læva aureum faberrimo signaculo quem ostendebat ipse, ejus annuli et orbiculum circulaerat, et palam clauserat, et gemmam insculperat."

XV.

Proceeding now to the epoch of the full development of the Glyptic Art, under Alexander and his immediate successors: this period presents us for the first time with contemporary portraits of princes, whose heads begin to replace the national deities upon the stone of the signet, as they were doing at the same date upon the obverse of the coin.

From several allusions of classic writers (to be quoted under "Signets") it appears that the official seal of every person of importance was, as a rule, the likeness of himself. This fact, to give an example, seems implied in Cicero's warning to his brother Quintus, concerning the cautious use of his official seal during his government of the province assigned him. "Look upon your signet, not as a mere instrument, but as your *own self*; not as the agent of another person's will, but as the attestation of your own." The example of this substitution was probably set by Alexander; and the exchange of the god for the king was con-

nected with his own assumption of divinity: certain it is, that the first authentic portraits of him are those partially deified by the assumption of the horn of Ammon. This consideration likewise serves to explain the motive for restricting the privilege of engraving the sacred features to Pyrgoteles, the first master in the art. This indeed is the reason actually assigned by Apuleius ('Florid.'), who subjoins, after mentioning the restriction,—“Threatening that if any other artist should be discovered to have put his hand to the *most sacred* image of the Sovereign, the same punishment should be inflicted upon him as was appointed for sacrilege.” In fact, it is obvious, from their style, that the numerous gem-portraits of the hero now to be seen are mostly long posterior to his times, and belong to the school of the Roman Empire when such heads were in high repute as amulets. And this virtue extended to his likeness impressed upon his medals; as Trebellius, writing in Constantine's days, incidentally informs us.

With this period, also, a new branch of the art—*cameo-engraving*—is first inaugurated. The term signifies work in relief upon stones of two or more differently-coloured layers, affording a back-ground and a contrast. The word, which first appears in the thirteenth century as *camahutum*, is usually derived from the Arabic *chemeia*, “a charm,” from the light in which such relics were universally considered in those ages by both Orientals and Europeans. There may, however, be more truth in Von Hammer's conjecture, who makes it the same with *camaut*, “the camel's hump,” applied metaphorically to anything prominent, and therefore to gems in relief, as distinguished from signet-stones.

The Etruscans had, indeed, made some small attempts in that style by carving the backs of scarabei into figures in relief, but these instances are of such extreme rarity, that they may be put out of the question. The earliest indu-

bitable example of a true cameo possessing the necessary quality of the distinction of colours, the date of which can be certainly fixed, is that presenting the heads conjoined of Demetrius Soter and his wife Laodice (B.C. 162-150). This precious monument of the first days of the invention, though inconsiderable in point of magnitude, if compared with similar works of Roman date, being only $1\frac{1}{2} \times 1$ inch in measurement, is executed with admirable skill, and the sardonyx of three layers is of surpassing beauty. It originally decorated a cabinet made for Cardinal Grimani in the sixteenth century, which long stood in the *sala* of the Ducal Palace, Venice. The gem was extracted in 1797, and presented by the municipality to M. Lallemand, the French Commissary, who, later, ceded it to the gem-loving Empress Josephine.

Previously to the establishment of Macedonian kingdoms in Persia and Bactria, we may infer, from the confused expressions of Theophrastus, in speaking of the use of fire in making the artificial stones "that are brought out of Asia," that the special material for the cameo, the sardonyx, was but little known to the Greeks, and was mistaken by them for an artificial composition of the Indian jeweller.

Thus the art advanced with rapid strides towards its culminating point, its practitioners ranking high amongst the artists of their times, and their performances deemed not unworthy of being sung by the court poets, nay, by kings themselves. Tryphon's *Galene* is immortalised by Addæus, Satyreius's *Arsinoë* by Diodorus, whilst king Polemo bestows an ingenious conceit upon a group of *seven cows* which seem alive and browsing, on a green jasper. They enjoyed the patronage of the most powerful monarchs. Antiochus Epiphanes delighted to spend his leisure hours in the *ateliers* of his artist-goldsmiths and jewellers, greatly to the scandal of that stiff pedant, Polybius. Mithridates is

recorded as the founder of the first royal cabinet of gems; and a treatise upon stones (unfortunately no longer extant) was dedicated to him by Zachalias of Babylon. The very nature of the destination of their works, to serve the important office of public signets, has, unhappily for us, precluded the engravers from marking them with their *own* names, the rule then prevailing in all the other departments of creative art. Hence it is that, before the age of Augustus, the sole masters belonging to this era of perfection, of whom any historical notice is preserved, are, in addition to Pyrgoteles, Cronius, and Apollonides, the two already mentioned as enshrined in the Anthology, and the most ancient in the list (after Theodorus) Nausias the Athenian, incidentally vilified by the orator Lysias.

XVI.

It is but natural to suppose that the *Romans*, in the beginning, took the Etruscans for their masters in the Glyptic as they are known to have done in all the other arts of peace, such as their coinage (the *as grave* cast, not struck as was the invariable plan with the Greeks) their bronze statuary fictile works, and architecture. "Before the building of this temple (of Ceres, embellished with paintings and terra-cottas by two renowned Greek masters, Demophilus and Gorgasus) both the temples and all their ornaments were of *Etruscan* work, as Varro states" (Plin. xxxv. 45).

The primitive senator or knight must consequently have adopted the *scarabeus* for his signet whenever he aspired to the luxury of an engraved gem. For the old tradition quoted by Maccobius from the eminent antiquary Ateius

Capito, related that, consistently with pristine simplicity, their signet-devices were merely cut in the metal of their iron rings. In fact, scarabei often occur in which the more recent treatment of the subjects would lead one to believe that they date from the later times of the Republic. Signet-rings, however, seem from the beginning to have occupied the place of this primitive form of the seal with the Romans as with the first Greek colonists of Southern Italy. Pliny notices, that amongst the statues of the kings of Rome, two only—Numa and Servius Tullius—were represented as wearing rings. Now these statues must have been the work of Etruscan artists and contemporary with their originals, it being contrary to all probability that the succeeding Republic should thus have commemorated a detested order. And further, the authorship of these regal statues is placed beyond all doubt by the portraits (which could only have been derived from them) placed long after upon the denarii by the families claiming descent from the most venerated of the ancient line. Thus the gens Pompeia assumes the head of Numa, the Marcia of Ancus Martius, the Tituria of Tatius; and these heads are in the exact style of the most archaic Etruscan statuettes.

These rings, however, were not set with engraved gems, but had the devices cut in the solid metal, whether that was iron or gold. But after the use of gold rings as common ornaments had been introduced amongst them by the *Greeks*, to follow Pliny's authority (those of Sicily, other circumstances would lead us to infer), engraved gems immediately began to be admired and sought after for their own sake. This change of taste, which came in towards the later ages of the Commonwealth, produced that class of *intagli* so abundantly turned up in the vicinity of Rome, which distinguish themselves equally from the Greek as from the Imperial Roman by their deeply-cut figures

retaining much of the old Etruscan manner, and in other points exhibiting their relationship to their predecessors the scribes of that nation. The most valuable relic in this style known to me—for it commemorates an important event which, in its turn, furnishes us with the exact date of the work—is the signet of Q. Cornelius Lupus (Waterton) referring to the victory of his kinsman Cornelius Cethegus over the confederate Insubres and Cænomani upon the Mincio (B.C. 197).

Of such intagli many bear traces of having originally been set in rings of iron, and thus, as well as by their style, indicate the period when engraved gems began to grow popular amongst the Romans.

The taste for these objects of luxury was hardly introduced into the Republic, than—like that for other works of art a little later—it grew into an ungovernable passion, and was pushed by its noble votaries to the last degree of extravagance. Pliny seriously attributes to nothing else the ultimate downfall of the Republic; for it was in a quarrel about a ring at a certain auction that the feud originated between the famous demagogue Drusus and the chief-senator Cæpio, which led to the breaking out of the Social War, and to all its fatal consequences. A jewel this, if I may be allowed an expression quite in Pliny's style, that ought to have been dedicated thereafter in some conspicuous place in the temple of Nemesis. Julius Cæsar, again, was an enthusiastic collector of works of art, and of this sort more particularly, for Suetonius (47) in describing his tastes, heads the list with them: "Gems, chasings, statues, paintings by the old masters, he always collected with the utmost avidity." Seneca relates a singular anecdote of this mania of the Dictator. When he gave Pompeius Pennus his life—"if not taking away may be called giving,"—he held out his foot for him to kiss in returning thanks, an

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action that scandalised all the beholders, but for which his friends made the excuse that it was not done out of arrogance, but merely to show off the fine gems with which his boots were studded. He further testified his judgment of their importance by dedicating six cabinets of gems (*dactyliothecæ*) in the temple of his patron-goddess Venus Victrix (Plin. xxxvii. 6) as his great rival had, some years before, done with that of Mithridates to the Capitoline Jupiter.

XVII.

These favourites of the First Cæsar were, it may be inferred from the qualification, "*antiqui operis*," works due to the eminent masters of bygone times who had flourished in Greece and Asia: they were in great measure the spoils of Mithridates and the Ptolemies. But under Augustus the art was more zealously cultivated than ever, and for the first time found a domicile in Rome. It again reached a very high degree of excellence, more particularly in the department of portraits, in which indeed lies the great strength of the imperial school. Under the enlightened patronage of Mæcenas, a man as passionately fond of gems as any of his Etruscan ancestry, flourished Dioscorides and a host of others, his scholars or his rivals; all the best hands of Greece in this line were now drawn together in the metropolis of the world; either attracted thither as the place offering the most promising field for the exercise of their talents, or else conveyed there in the first instance as the slaves of those nobles whose family names they assumed, according to the Roman custom, upon their manumission. Augustus himself had inherited the taste of his adoptive father in this particular, for an in-

scription yet extant commemorates one Julius Philargyrus by the title of "Keeper of his Cabinet of Gems" (libertus a dactyliotheca Cæsaris). Now for the first time (according to the received opinion of archæologists) was the gem-artist permitted to place his name upon his best works, a convincing proof of the estimation in which his genius was held; he thus being allowed to commemorate himself upon the ornaments of the highest personages. The Greek engravers of the best times had contented themselves with the easily-worked though beautiful gems of the quartz species—the sard, banded agate, and amethyst—as the materials for their art. The Roman, from a false ambition, chose to heighten art by the value of the medium displaying it, "ut alibi ars, alibi materia esset in pretio," as Pliny hath it, and therefore attacked the most precious stones, in spite of their hardness,—the ruby, the sapphire, and the emerald. The Marlborough Cabinet boasts of a head of Caracella in a large and fine sapphire; but nothing in this class approximates in splendour to the signet of Constantius (to be particularly described hereafter), also in a sapphire, but of the extraordinary weight of fifty-three carats. And that masterpiece of Roman portraiture, the *Julia* of Evodus, is engraved in an immense aquamarine, long regarded from its fine quality as a priceless emerald.

"Valuable data for the history of Roman art, and of equal importance with those derived from the portrait-statues, are supplied," observes Müller, "by these gems. Though Dioscorides was the most distinguished engraver in intaglio of that period, still more important than the gems now extant under his name is the series of *camei* that represent the Julian and Claudian families at different epochs, and which, besides the beauty of the material and its skilful employment, deserve admiration upon many other grounds. In all the principal works of this kind the

same system prevails: the representation of these princes as lords of the universe and dispensers of its blessings, as present impersonations of the higher gods. The drawing is expressive and accurate, although the same spirit in the treatment of the forms as in the Ptolemeai camei is no longer to be found. On the contrary, in these works as in the bas-reliefs upon the triumphal arches, and in many statues of the Cæsars, the eye is struck by a peculiar *Roman build* in the bodies that is markedly distinguished from the Greek manner by a peculiar hardness of the forms. For example, the body is too long in proportion to the extremities, a natural peculiarity still observable in the modern Romans." Now, indeed, commences the golden age of camei, whether heads, single figures, or groups, for works in this style that can be attributed with certainty to the pure Greek period are of the utmost possible rarity. The regular commercial intercourse by this time established with the interior of Asia, and with the emporia on the coast of India, Baroche, Barcellore, and Pultaneh, supplied the special material of the art, the *sardonyx*, in masses of dimensions and of a perfection totally unattainable in modern times. Down to Severus inclusive, the most meritorious productions of the Roman school consist in the cameo-portraits of the emperors and their immediate relations. By Pliny's strange and exaggerated parlance, "the Emperor Claudius used to *clothe* himself (*induebat*) with emeralds and sardonyx-stones," the use of such gems as decorations for the dress, and not as mere small ring-stones, is plainly intimated. This predilection of the pedantic Cæsar is a sufficient reason for the existence of so large a number of cameo-portraits of himself and his connections.

Roman art reached its culminating point in this as in all its other branches under the zealous and judicious patronage of Hadrian, himself an accomplished sculptor, as his con-

temporary Florus records, a proficient too in painting, adds the later Spartianus. His taste as regards engraved gems is immortalised by the numerous portraits of Antinous which have come down to us (amongst which the Marlborough sard takes the lead), works that, like the busts in marble of the same deified beauty, are the very first of their kind. It needed not the express testimony of Capitolinus to tell us of his private gem-cabinet, the contents whereof ("gemmas e repositoio sanctiore Hadriani") were sold by auction, together with all the other valuables of the palace by the philosopher M. Aurelius, in order to raise funds for carrying on the Marcomannic war.

Even after the Glyptic art, as far as regards the production of fine or even of mediocre *intaglio*-work, was utterly extinct, the branch of cameo-engraving still lingered, and actually revived, together with the reviving prosperity of the empire, under Constantine's encouragement, so as to give birth to certain very important monuments. They are somewhat spiritless, it is true, but display unabated mechanical skill in their execution, and amongst them the large Constantius II. in Her Majesty's collection may be quoted as the finest example. The Strozzi possessed another cameo of his brother Constantinus almost equal in volume, being an oval of $5\frac{1}{2} \times 4$ inches in measurement. The bust has the *ægis* on the shoulder adorned with the mask, in full face, of *Pavor*, in addition to the customary Gorgon. The drawing is so free and life-like, that Raspe on that very ground controverts Gori's attribution of it to so late an epoch of the Decline, and will have it to be a contemporary portrait of Augustus. But the *diadem* encircling the head, an ornament unknown at Rome before Constantine's reign, is in itself a conclusive argument in favour of Gori's opinion.

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the curiosity of the reigning Pope, all the other relics, and "spécialement un joel appelé 'Le Camahieu,'" in the charge of the treasurer of the Chapelle.

A replica of this cameo (omitting the lowermost group) exists on a fine sardonyx, $3\frac{1}{2}$ by $2\frac{1}{2}$ inches in dimensions. It is judged by J. C. Robinson to be a contemporary work, and in the same style: a most interesting coincidence, if his judgment be correct, for it is much more probable that such a piece is a copy executed for François I. by some of the skilful Italians in his employ. So famous a monument would be amongst the first to excite their wonted emulation of the antique. (Now in the possession of Heywood Hawkins, of Bignor.)

The original is described in the ancient inventories as "Le grand Camahieu;" later as "Le grand Camée de la Ste. Chapelle;" or "Agathe de Tibère." During the whole course of the Middle Ages it was understood as representing "the triumph of Joseph in Egypt," and was therefore venerated as a most holy relic. It was not until 1619 that the learned Peirese presumed to restore to its subject its proper designation.

In dimensions it far exceeds all other works of the kind (the Carpegna excepted), being 30 c. high by 26 c. wide (about 13×11 inches); whereas the Gemma Augustea, its superior in point of art, is but 21 c. by 18 c. (9×8 inches). The former, too, is a sardonyx of five layers, the latter of only two, a pure white on a transparent ground.

It is evident, from the arrangement of the design, that the artist allowed the stone to retain its natural outline, that its extraordinary volume might not in the least degree be diminished by its reduction to a regular shape. On its deposition in the Ste. Chapelle, it served, set in a silver frame, for a cover to a copy of the Gospels: the date of which has not been noticed.

The design is highly allegorical, and therefore susceptible of diverse explanations, in what follows, therefore, Millin's interpretation of the groups has been condensed and followed; with occasional modifications, however, in some points where he has obviously mistaken the intention of the designer.

Germanicus, the principal erect figure, upon his return from his glorious German campaign, is received and adopted by Tiberius and Livia, both seated upon the same throne. The emperor holds in one hand the sceptre, in the other the lituus, badges of the supreme ruler and Pontifex Maximus; the *egis* spread upon his lap betokens a time of peace, being no longer required as armour for the breast; and he wears a laurel wreath in honour of the recent victories. A similar wreath encircles the head of his mother Livia, who, depicted in her favourite character of Ceres, holds forth a bunch of wheat-ears and poppy-heads, symbol of fecundity. Before them stands Germanicus fully armed, as about to start upon his second expedition into Asia: he therefore sets firmly upon his head the helmet which his mother Antonia appears attempting to remove. Behind him stands his wife, Agrippina, holding a scroll and leaning upon his shield; his son Caligula, also in full armour, is shown hastening eagerly away to the scene of new triumphs. At the back of the throne of Tiberius is seen an armed warrior engaged in erecting a trophy, supposed by Millin to be Drusus, the emperor's only son. The seated lady on a throne, supported by sphinxes, is his wife Livilla, sister to Germanicus. A seated and mourning figure, in Asiatic attire, typifies Armenia soliciting the Roman aid against her Parthian invaders.

The entire space, or *exergue*, below the central group is filled up with barbarian captives seated in attitudes of grief amidst their scattered armour and weapons.

Now we come to the third group filling the upper portion of the tableau, the actual Apotheosis of Augustus, that gives its name to the whole work. Here, the principal figure, his head veiled and radiated, the established symbols of deification, and holding a sceptre, floats in the air upborne by another in Persian costume bearing a globe in his hand. Millin takes the pair for Romulus and Æneas, but, as it seems to me, erroneously. From the analogy of the bas-relief figured by him (Gal. Myth. clxxx.), representing the Apotheosis of Antoninus Pius and Faustina, where they appear carried heavenwards upon the back of a gigantic genius in the same action as this Oriental personage, and like him bearing the orb, and whom Millin there understands as the genius of the world, *Αἰών*; or else, as Eternity personified, it seems more natural to infer that this Persian-clad deity is meant for the Solar genius, Mithras; whilst the person enthroned upon him is Augustus himself. *Romulus* he certainly is not, for the founder of Rome is always sculptured with a beard after the fashion of his own primitive times. This central group is flanked by two supporters; one a warrior holding up a shield, like a mirror, perhaps Mars or Julius hastening to greet his adopted son; the other coming from the opposite direction, mounted upon Pegasus, whom Cupid leads by the bridle, may represent Drusus the Elder, father of Germanicus, and deceased several years before the death of Augustus. According to Millin, however, this last is the figure that actually expresses the idea of the ascending up to heaven of the deified emperor. But such an arrangement would be at variance with all the rules of these compositions; for he is evidently introduced here in a character subordinate to the principal personage who is deified (as Augustus is supposed to be, by the express design of the complete tableau), and whose figure is, for that reason, made the principal one in the foreground.



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Equal to this in archæological importance, but far above it in the gracefulness of design and in its character of a perfect work of art, as a composition displaying every excellence required in a bas-relief, is the Cameo of Vienna, the "Coronation of Augustus." This prize, wrested by Philippe le Bel from the Knights of Jerusalem, and presented by him to the Abbaye de Poissy, was stolen thence in the civil wars of the 16th century, and ultimately found its way into the collection of that Coryphæus of royal amateurs, the Emperor Rudolf II., himself a zealous student of mineralogy as well as of the occult sciences, and who paid the enormous sum already specified, probably more for the rarity of the material than for the merit or historical interest of the relief upon it. The form of this sardonyx is nearly elliptical (9×8 inches), and the principal group occupies about two-thirds of the height, arranged on a line parallel with the longest axis. Augustus, in the character of Jupiter, is seated on a throne, holding the lituus, and leaning on a long sceptre; a child serves for his footstool, emblem of profound peace; the eagle stands beneath. Above his head is Capricorn, his horoscope, surrounded with rays like a sun. Behind the throne stands Neptune, easily recognizable by his dripping locks, thick beard and stern aspect; and Cybele, veiled and crowned with towers. She is placing a civic crown upon the head of Augustus, in allusion to the peace he had restored to the commonwealth, thus indicating him as the saviour of the state. The two deities are introduced to proclaim his sovereignty over land and sea. By the side of the emperor, and upon the throne, is seated Livia, as the goddess Roma; she wears a triple-crested helmet, her right hand supports her lance, her left is laid on the hilt of the sword hanging from the belt, a shield rests against her knee, and a pile of armour serves for a footstool. The next figure is Drusus

(her son) in full armour, but bareheaded, with his hand also upon his sword-hilt, behind him Tiberius in a toga with his head laureated, a sceptre in one hand, a scroll in the other, is descending from a triumphal car guided by a Victory—an allusion to his Pannonian triumph. On the left of Augustus is seated Antonia, wife of Drusus, in the character of Abundantia, crowned with ivy, and bearing a cornucopia; at her knees stand her two infant sons, Germanicus and Claudius, one of whom holds out a bunch of wheatears, a symbol again relating to the character sustained by his mother. Millin indeed sees, in this family, Germanicus, Agrippina and their children, which could not have been intended by the artist, as his design was evidently to commemorate the victories of Tiberius and his brother Drusus over the Rhæti and Vindelici, B.C. 17, when Germanicus was but three years old.

In the exergue, on one side Roman soldiers are erecting a trophy, under which, seated on the earth, are a barbarian man with hands tied behind him, and a woman weeping. On the other, two warriors in Greek costume, one equipped as a *peltastes* with two javelins, the other, wearing the Macedonian *causia*, are dragging along an aged barbarian, who kneels in supplication, and a female in thickly-folded drapery.

In the first-mentioned group, attached to the trophy, will be observed an *Amazonian* shield, device a scorpion (Scorpio being the horoscopical sign of Tiberius, whose birthday fell in November). The classical scholar will recollect that Horace, in his magnificent ode upon this very victory of Drusus, expresses his wonder how the "Rhæti should bear for arms the Amazonian battle-axe," with the use of which such a shape of buckler was always united. The second group refers to the contemporaneous successes of Tiberius over the Pannonians: one division of

whom had invaded Macedonia, whilst the other moved upon Italy. For these the Senate had decreed him the honour of a triumph, as we have seen denoted by his appearance in the car above.

Nothing can be conceived more satisfactory, in every point of view, as a work of art, than the whole of this composition; the grouping of the main design displays the most consummate skill, and is, in that respect, the finest ancient picture preserved to us; the accessory figures tell their own story, without any far-fetched allegory, and by certifying the design of the whole, add infinitely to the historical value of the monument. In the grace and easy movement of the figures it shows more of the Greek taste than does the Apotheosis; the latter already manifesting, in the attitudes of the terrestrial actors, some of the stiffness that marks the Roman hand. The events recorded on the two camei, themselves indicate a lapse of thirty-four years (if my explanation be correct) between the execution of each; that is, the space between the Pannonian triumph of Tiberius and the German of his *nephew Germanicus*.

Yet a third cameo is illustrated by Millin (Pl. cccxvii.) possessing (in addition to its great elegance in drawing) a higher interest to the English archaeologist, as commemorating the Conquest of Britain by the Emperor Claudius. The idea of the piece is borrowed from that favourite subject of antiquity, the triumphal march of Bacchus and Ariadne after his Indian victory; doubtless a covert compliment of the designer comparing the equal remoteness of the two scenes of glory, of the god and of the imperial hero. This idea is made more obvious by the vast goblet thrown beneath the wheels of the Cæsar's car, which, drawn by centaurs, the usual equipage of Bacchus, points again to his resemblance to the first-recorded conqueror of distant and

barbaric regions. On the car reclines, in the post of honour, Messalina, with the attributes of Ceres; her uxorious lord is seated next, with his arm thrown round her neck, and grasping a thunderbolt as the terrestrial Jupiter. In front stands the little Britannicus in complete armour, his name being derived from this victory; and behind, his elder sister Octavia, all with their heads laureated. One of the Centaurs bears on his shoulder a trophy, a coat of scale-armour (the usual defence of the barbarian cavalry, the Sarmatians for example), and the pointed oval shield with which the Briton appears equipped on certain Consular denarii. They trample upon two prostrate enemies, one holding a quiver, the other a buckler, and dressed in tunics of many folds. Over all soars a Victory, about to place a laurel wreath upon the brows of the triumphant *Imperator*.

This most important monument (even as regards size, being 10 inches square) was, when Millin described it, (1811) in the possession of a Dutch family.*

The "Apotheosis of Germanicus" is a piece that, for the excellence of its work as well as for the beauty of the stone—a sardonyx, 4 inches (10c.) in diameter—has always held the next place in the French Cabinet to "Le Grand Camée." Upon this gem the ill-fated hero appears armed in the *ægis*, the *lituus* and cornucopia in his hands, and soaring heavenwards upon the wings of a mighty eagle, which bears in its talons a crown of laurel and a palm-branch. Victory, hovering above, places upon his brow the triumphal garland.

For six centuries this cameo passed for the authentic likeness of St. John the Evangelist, on the strength of the

* According to Müller, it has since passed into the Cabinet of the Hague.

eagle, which forms so prominent a feature in the composition, and was therefore treasured up with the utmost veneration by the monks of St. Evre de Toul, to which cathedral Bishop Humbert had presented it upon his return from Constantinople, whither he had been sent as his envoy by Pope Leo IX., in 1049. Louis XIV., upon founding the *Cabinet d'Antiquités* at Versailles, begged this invaluable work from the fraternity of St. Evre, and compensated their house for the sacrifice by the princely donation of 7000 crowns.

The idea of that magnificent piece of adulation, "The Triumph of Claudius," above described, seems to have been taken from the vast cameo of the Vatican, formerly belonging to Cardinal Carpegna. It is well described by Buonarotti, who gives a fine plate of it, the actual size, in his 'Medaglioni,' published in 1698. This is by far the largest cameo remaining, being sixteen inches long by twelve deep, thus greatly surpassing in extent the "Great Cameo of France," usually quoted as the first in this respect. The stone is a sardonix of five strata, in which the figures are worked in very flat relief, so as to preserve for each a distinct colour, and every detail made out with the most scrupulous fidelity. A certain grand simplicity in the design, joined to the beauty of the composition, places it (besides its extraordinary magnitude) at the head of all such works. The subject is the "Pompa di Bacco," or Bacchus and Ceres, Virgil's "duo clarissima mundi lumina" as symbolising the sun and moon, standing up in a magnificent car; the god holding a vase and a thyrsus, the goddess her bunch of wheat-ears. On his right stands a youthful winged figure, Comus. The car is drawn by four centaurs, two male, two female; the first bears a rhyton and a thyrsus, the second a torch, whilst he snaps the fingers of his right hand; one centauress plays the double flute, the

other a tambourine. On the ground lie the mystic basket and two huge vases. The whole composition is given in a front view, and this difficult arrangement is carried out with admirable art, so that nothing can surpass the gracefulness of the effect. The purity and force of the outlines seem to indicate a Grecian rather than an imperial epoch; it may well be ascribed to some of the magnificent patrons of art amongst the Syrian princes. The top and sides are framed in a simple bead-cornice worked out of the stone, an elegant border of the acanthus-plant finishes the bottom, a novel feature, forming an appropriate exergue to the picture.

The better-known "Odeschalchi Cameo" first appeared to the world in the Gonzaga Cabinet, Mantua. After the dispersion of the collection at the sacking of that city, in 1629, we next find it in the possession of Queen Christina, then of Prince Odeschalchi, and lastly (at the date of Visconti's 'Icon. Græca') of the Empress Josephine. What was its fate on the breaking up of her collection is unknown to me. The male head has a nascent beard and moustache, and wears a Roman helmet adorned with a winged serpent and a star upon the side; the lady's hair is bound by an olive-wreath, in the character of Peace, as her consort figures in that of Mars. His breast is covered with the ægis adorned with the Gorgon's head, and a large mask, full-faced, of Jupiter. The faces are in white, on a black ground, the helmet and ægis in light brown, the work in high relief. The stone is a perfect oval of 6 by 5 inches.

Nothing except the inveterate prejudice of his day, that every fine work must belong to purely Grecian times, could have induced Visconti to discover in these heads portraits of Ptolemies, to whose strongly-marked type of face the profile bears not the slightest resemblance. Besides, the regal portraits of that date are always beard-

less, leaving out of the question the established fact that all important camei commence with the Augustan age. The costume of the male is the regular imperial Roman, there being a close resemblance between the ornamentation of the *egis* and that worn by the Strozzi "Constantius." The winged serpent on the helm may allude to the tale concerning Nero's guardian genius, preserved by Suetonius. The lady must necessarily be Antonia, for Nero's beard shows that the cameo was done before her divorce and his twentieth year, after which he, as the other Cæsars, appears close shaven. To judge from Visconti's beautiful engraving, there may even be grounds for supposing this grand work to be no more than the production of some great Renaissance artist; there is a freedom and lightness in its treatment superior to the style of Nero's period.

Although almost unknown to the world, in consequence of its seclusion in the all but inaccessible Cabinet at Blenheim, the Marlborough "Didius Julian," in point of mineralogical interest, surpasses, and in dimensions (8 inches wide by 6 deep) falls little short of, the world-famed examples already passed in review. It presents the confronted busts of a Roman emperor and empress; the former invested with the horn of Ammon and the oak-wreath of Dodonæan Jove; the latter crowned with a similar wreath, but in which are interwoven the wheat-ears and poppies of Ceres. The faces are certainly not those of the sexagenarian usurper * and his wife, Manlia Scantilla, to whom they are given by the inscription upon the setting, being of much too youthful a cast. In fact, the male portrait very much resembles that of Commodus upon his earlier medals; whilst

* The shortness of whose reign—only sixty-five days—quite suffices to overthrow the usual attribution of the portraits. A work of this magnitude requires several months of unremitting labour to complete. Guay expended two years of continuous toil upon his bust of Louis XV., a piece of considerably smaller dimensions.

the lady, though not his wife Crispina (unless her hard features have been largely flattered by the engraver) may very likely be his more beloved concubine Marcia.

The sardonyx exhibits five distinct strata, one being a rich purple, altogether unique in this stone; of which contrasted colours an intelligent use has been made by the artist in rendering the different tints of the flesh, drapery, and decorations. The slab, an irregular ellipse in shape, has been broken across, but skilfully reunited and mounted in a chased frame of silver gilt, with a backing. On the latter is the inscription: "Ingens anaglyphicum opus, olim Sannesiorum ducum, nunc vero pretio acquisitum in Fontesiano cimelio asservatum." As to the former of these, its owners, I have been able to discover nothing; but it is more than conjectural that the latter name refers to the Marquis de *Fuentes*, Portuguese Ambassador at the Papal Court in the year 1720, mentioned by Mariette as a well-known amateur in this branch of art, and the first patron of Dom. Landi.

Amongst the relics of the expiring taste and opulence of the Lower Empire, few are so valuable historically as the piece acquired by the Bibliothèque Impériale in 1851, and explained, on good grounds, by Chabouillet as commemorating the triumph of Licinius, Constantine's early colleague in the empire. In form it is an oval, of 4 by 2½ inches, and exhibits, in flat relief, the emperor erect upon his triumphal quadriga, seen in front face. Over his head on either side float Sol and Luna, each bearing a long flambeau to indicate their character, and each presenting to him a globe, to typify the East and the West obedient to his power. Two Victories lead the off-horses; one bears a trophy, the other the *labarum*, emblazoned with the portraits of *two* emperors; an important circumstance, upon which the attribution of the subject to Licinius is

principally founded. On the foreground are strewn the corpses of the vanquished foe, artistically grouped in various attitudes of prostration. The drawing has considerable merit in point of composition, although the figures themselves betray the stiffness marking the period, and bear much analogy in execution to the earliest productions of the regular Byzantine school.

Last in order of time comes the magnificent cameo (once belonging to Charles I.) of Her Majesty's collection. The form is a perfect oval, $7\frac{1}{2}$ by $5\frac{1}{2}$ inches in measurement, and the relief is enclosed within an elegant "egg-and-tongue" moulding, instead of the customary simple reserved rim. It presents the profile bust of Constantius II. in mezzo-relievo, represented according to traditional usage (notwithstanding his Christian profession) as a Jupiter, the ægis on his breast, the sceptre resting on his shoulder, and the laurel-wreath encircling his brows. Upon the ægis the Gorgon in white, the eagle's plumes in brown, are worked out with marvellous skill. The portrait, however, as was to be expected in so late a monument, is tame and destitute of individuality, and, indeed, would serve equally well for that of any of the three imperial brothers. The sardonyx has four well-defined layers, employed by the artist with much effect to render the laurel-wreath in brown, the flesh in pearly white, and the ægis in a darker brown, which heightens the effect of the Gorgoneion set upon it. The stone has unfortunately been much fractured, a piece of mischief attributed by Vanderdort (keeper of Charles's antiquities) to the notorious Countess of Somerset.

Beger ('Thes. Palat.' p. 92) figures a bust of *Constans* with laureated head, a well-executed cameo, 2 by $1\frac{1}{2}$ inches in size. On the reverse is cut the head of a negress in three-quarters face, which Beger understands as symbolising the province of Africa, which fell to the share of

Constans upon the partition of the empire. The grotesque treatment, however, of the subject manifests it to be the work of some Cinque-cento hand availing himself of the black base of the sardonyx for producing in its natural colour a figure wonderfully popular with the amateurs of that period.

From the small number of such works preserved, it is worth while noticing here another cameo of the same epoch of the Decline, which I discovered amongst the Royal Gems. It is a remarkably beautiful sardonyx, in shape a long oval, and bears, in very low relief, the heads of two boys facing each other, each wearing the close helmet of the Lower Empire. This adjunct, together with the peculiar cutting of the relief, renders it certain that we have here portraits of the two elder sons of Constantine. Both quality of gem and manner of execution of the heads exactly correspond with those distinguishing a magnificent cameo of that emperor in the Marlborough Cabinet. This cameo is curious on another account; upon the reverse is rudely engraved the Abraxas-god, surrounded by an illegible inscription, the addition of a later age, with the view of augmenting the value of this fine gem by endowing it with talismanic virtues.

I have already noticed the great, and almost, for its date, incredible merit of the large Strozzi cameo of Constantinus Junior. The Cabinet at Florence possesses a second, almost identical with this in magnitude, and in the representation of the subject, but still more elaborate in details; for the imperial diadem, instead of a plain bandeau, is here composed of clusters of large pearls alternating with Gorgon's heads, evidently carved out of gems; an interesting peculiarity, for it explains the object of similar small works that have come down to us in such abundance.

But of all these monuments of the last days of Roman art, there is none so interesting historically, or more

precious artistically (if Gori's attribution of it be correct) than the immense cameo of the same cabinet, representing the Emperor Julian and his wife Helena; the one as Mars, wearing a dragon-crested helmet, the other as Isis, bearing a star-tipped sceptre, standing at each side of a low altar, upon which a Cupid is throwing incense. The execution, indeed, seems far above the epoch of this prince; but the examples already quoted point to a revival of taste, about this time, that renders such a mode of judgment fallacious, whilst the profile of the chief personage certainly bears a stronger resemblance to the last imperial philosopher than to any other prince in the later series.

Millin cites as a Byzantine work the cameo (then Lord Carlisle's) figured by Gori as the frontispiece to his '*The-saurus Diptychorum*.' It is a sardonyx of large dimensions, being an oval of 3 by 2½ inches; the subject, Noah and his family about to enter into the Ark, the foreground filled with the various animals that accompanied them. Noah in full robes, an angel hovering above his head, holds open one of the folding-doors of the ark, which is represented on a diminutive scale, and its model evidently taken from the Ark of the Covenant, as conventionally depicted on Jewish monuments. Noah's sons and the four wives are artistically grouped upon the other side. It is, however, quite impossible to consider this fine work as a production of the Byzantine school, even in its best days, for many reasons. The first is the classical treatment of the figures of the sons, and the studied display of the nude in their attitudes,—a thing utterly repugnant to Byzantine taste, but quite in accordance with that of the latter part of the Quattro-cento period; and, indeed, this group might very well have come from Pollaiuolo or his scholars. Again, the doors of the ark terminate in double ogee-curves, savouring mightily of the lingering reminiscences of the

Flamboyant Gothic, but the very last pattern to be found in a Greek design. Upon these doors is engraved LAV MED, not as in the case of Lorenzo's undoubted

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antique camei, in large lettering upon the field merely to mark ownership, but here, from the peculiar position, seeming to me to indicate a piece of work actually executed to his order. The subject is one quite in accordance with the taste of his times, so is the attempt to treat it classically; and certainly both the attempt and the success with which it has been carried out involve conditions of thought that never existed amongst the Greek cameo-cutters of Constantinople.

XIX.

With the empire opens the grand era of *portraits* upon gems, the countless offspring of adulation, love, affection, and friendship. The purely Greek period had produced nothing but *ideal* heads, with the exception of those rare cases where his own image was required for the personal seal of the sovereign or his representative. But with the Romans the love for perpetuating the memory of their ancestors, by means of collections of family portraits, had from the earliest times shown itself a ruling passion: their *atria* were lined with heads of their predecessors, modelled in wax after the life, for many generations back, ensconced each one in its own little shrine (*armarium*)—monuments, in virtue of their composition, that set decay at defiance. In the later Republican times, after gem-engraving had come into fashion, these wax-casts furnished authentic originals for the family-portraits embellishing signets of

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the kind to be more particularly described in their due place. But as soon as the despotic power of the Cæsars was established, it became a mark of loyalty to adorn either one's house or one's hand with the visible presence of the sovereign. Capitolinus notices that the individual was looked upon as an impious wretch who, having the means, did not set up at home a statue of M. Aurelius; and, a century later, the Senate obliged by an edict every householder to keep a picture of the restorer of the empire, Aurelian. That officials wore such portraits in their rings as an indispensable mark of distinction may be deduced from the regulation of Claudius (preserved by Pliny), confining the *entrées* at court to such as had received from him a gold ring having the imperial bust carved upon it. There was, however, another and a deeper motive for the wide prevalence of the fashion. Certain passages from writers of the time* (first pointed out by Buonarotti, 'Med.' p. 413) give evidence of the general existence of a belief that the *Genius* of the Emperor (accounted of higher power than Fortune herself) was propitiated to extend his patronage over the individual who, by assuming this badge of subservience, put himself under his protection.

Numerous gem-portraits of Augustus, including the very finest specimens of the Roman school, are to be admired in every large cabinet; and he, we know, was even in life regarded as a "*præsens deus*." The *Augustus*, it must be borne in mind, united in one person the most sacred offices of religion as well as of the state; he was *Pontifex Maximus* and *Tribunus Plebei* at once; his person was therefore *sacro-sancta*, and all offences committed against it became of the nature of sacrilege. Still more abundant (and where

* Firmicus the astrologer (ii. 33), and Ammian the historian. The latter's words are (xvii. 12) "*Opinantur quidam Fatum vinci principum fortuna, vel fieri.*"

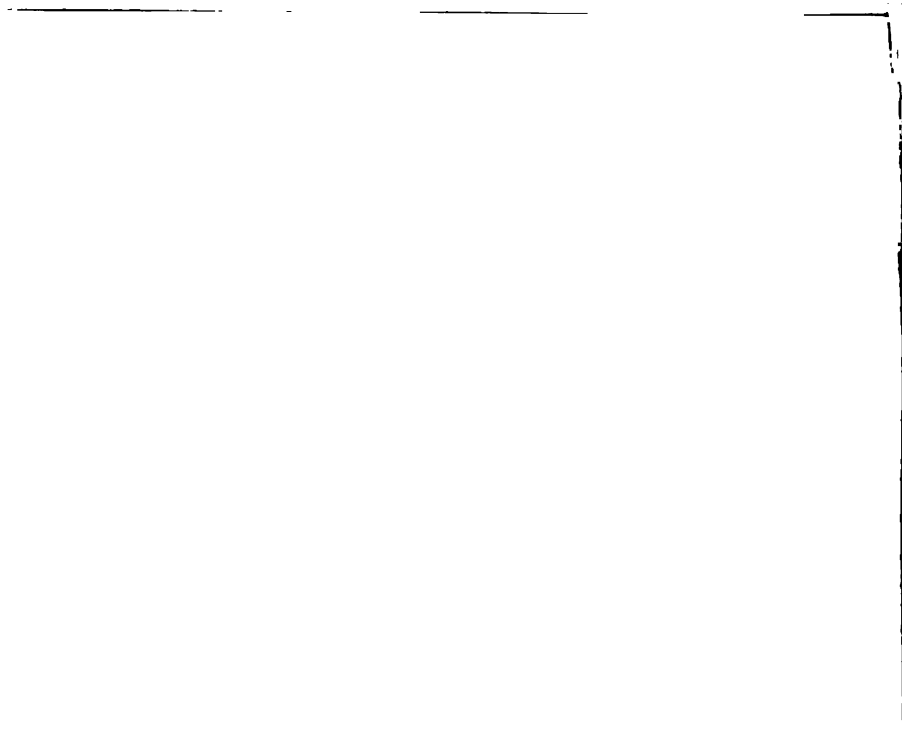
now they would be least expected) are they of the last of his line, the present synonym for all that is detestable—Nero. But the anomaly is explained by the youthful age of all his portraits; the nascent beard to be remarked upon all of them proves them to date from the first four years of his reign; for it was in his twentieth year that he first shaved, instituting—to commemorate that important epoch in his life—the festival *Juvenalia*. These same four years were a season of the brightest promise to the Roman world, that had for nearly half a century lain groaning under the tyranny of the malignant Tiberius, the maniac Caligula, and the dotard Claudius. The same cause explains the almost equal frequency of the youthful Caracalla, depicted usually as Mercury, the “Very-bountiful,” to use the Homeric epithet best descriptive of his godship, or else of the equally auspicious Bonus Eventus. This prince also had in his youth been as conspicuous for the clemency and amiability of his temper as he afterwards became infamous, during his short tenure of empire, for cruelty and moroseness.

The educated classes, who so greatly affected the study of philosophy, esteemed their claims to the honourable title established in Juvenal's days—

“Si quis Aristotelem similem vel Pittacon emit
Et jubet archetypos pluteum servare Cleanthia.”

Cicero also laughs at the fondness of his friends belonging to the Epicurean sect for carrying about their master's likeness in their rings. And the innumerable heads of Socrates, all of Roman workmanship, speak to the wide spread of the theosophy (the sole vital religion of the times) elaborated by his successor Plato.

Living men of letters, the popular authors of the day, received from their friends a similar homage. To this





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practice Ovid, writing from his far-distant place of banishment, pathetically alludes :—

“Hoc tibi dissimulas sentis tamen, optime, dici
In digito qui me fersque refersque tuo;
Effigiemque meam fulvo complexus in auro
Cura relegati qua potes ora vides.”

One of the most tantalising things in this study is, in fact, the continually meeting with faces upon our gems full of genius and of energy, unmistakably belonging to the bright spirits of the first two centuries, but which rest to us voiceless and lifeless from the loss of all means of identifying them with their originals, still eternised by history. The matter-of-fact Etruscans, when they drew a god or hero, were careful to add his name “for the benefit of country gentlemen :” it is infinitely to be regretted their successors thought scorn of the good old rule of their ancient preceptors in the arts—even a few initials would in many cases have imparted a transcendent interest to these, now silent, monuments.

Names, indeed, are often to be discovered accompanying portraits upon gems; but it so happens that they are invariably the names of *nobodies*, for they are only found annexed to the heads of the bride and bridegroom engraved upon the stone that decorated the wedding-ring (under the Lower Empire), and replaced the more ancient *clasped-hands* or *Fides*, which likewise, as a rule, commemorated the names of the pair.

After these mementos of the nuptial ceremony succeed others, still placing before our indifferent eyes its natural consequences—chubby *baby-faces*, whose sight, some eighteen centuries ago, called up many a smile upon those just alluded to—little bubbles rising up and breaking unnoticed upon the ocean of eternity, of whom nought is left save these tiny but imperishable records. These full-faced,

laughter-stirring visages had also a further object: like the other masks thus represented, they had virtue as amulets. Cut in relief, and perhaps then allusive to *Horus* (the vernal Sun-god), they, with the Gorgon's, embellished the phaleræ of the knight, becoming thus—

“Decus et tutamen in armis.”

Lastly, as large a class as any of the foregoing owes its birth to the “love free as air,” who—

“ at sight of human ties,
Shakes his light wings, and in a moment flies.”

These fair faces once gave a soul to rings intended either for mutual exchange or to be worn for the sake of the constant enjoyment, in some sort, of the company of the beloved original. The preacher of the new and rigid code of morals, Clemens Alexandrinus, fails not to inveigh against the fashion “of the licentious world of keeping in their rings the likenesses of their naked mistresses or other favourites, so that they are never left for a moment free from the torments of desire.”

XX.

During the first two centuries of the empire, the art of making *pastes* was cultivated to an incredible extent, in order to meet the requirements of the poorer classes (Pliny terming them “*Gemmæ vitreæ ex vulgi annulis*”), persons who were unable either to dispense with the use of so necessary an appendage as a signet, or to afford the cost of an engraved gem of sufficient merit to satisfy their innate love of perfection in form. Through these ingenious multiplications which afforded them almost the full enjoyment of all the *artistic* merit of the originals, the

poorest were enabled to gratify both taste and vanity at a very trifling outlay. Under so powerful an impulse this branch of the glass-maker's art thrived prodigiously, and has bequeathed to us many extraordinary specimens of skill in the chemical composition of the material, and of ingenuity and dexterity in its manipulation. These reproductions of glyptic works appear to have come to an end in the third century, simultaneously with the extinction (as far as high art is concerned) of the production of their prototypes in real stones. Nevertheless the making of imitative precious stones, and also of ornamental glass for the table, continued a flourishing manufacture at Constantinople until late in the middle ages, when Venice succeeded to the inheritance of its secrets and of its prosecution.

In the better days of the Roman practice, camei of large size were counterfeited with wonderful fidelity in pastes of many strata, and in a close imitation (sometimes even surpassing Nature) of the colours of the original; to be distinguished with difficulty from the true, in those examples where the cast has been gone over and polished by the same *technique* as was employed for the actual gem. Equally successful were the old *vitriarii* in reproducing the then very rare and highly-esteemed lapis-lazuli (*sapphirus*) the "royal stone," as the Greeks designated it. The Bonus Eventus, or Caracalla, thus deified (Townley) in half-relief upon a plaque eight inches square, is a superb monument of the proficiency of his age in this curious manufacture.

XXI.

WHEN the times of the Decline had lost all power of producing anything of merit in this branch of art, it is evident, from various allusions in the later historians, that fine gems were

(perhaps the more so on that very account) still held in the highest estimation. Though the power of imitation was lost, the faculty of admiration of the Beautiful long survived. Lampridius (Hel. 23) expresses this sentiment by the way in which he puts down amongst the most wanton extravagances of Heliogabalus, "his wearing upon his shoes gems, and those, too, engraved; a caprice that set everybody laughing, as if the engravings of *celebrated artists* could be seen in gems that were fastened upon the foot." Again, the detailed and elegant description of the signet of King Hydaspes—an amethyst with a shepherd-boy piping to his flock—upon which the tasteful Bishop of Tricca, Heliodorus, has lavished all his eloquence, abundantly manifests his admiration for excellence in this line. So does the spirited epigram of the still later Marcus Argentarius, upon the gem presenting Cupid mounted on the lion.

It now remains for us to trace the sad and precipitous course of the decadence of this art; pointing out the causes that occasioned it, and briefly describing the very remarkable monuments that the same causes generated with fantastic prodigality. It must be premised that the most important amongst the camei preserved to us may, from the circumstances of their history (related in the preceding description), be supposed to have ever been the foremost in their class, for, as far back as they can be traced, they have without interruption figured as the choicest ornaments of regal or sacerdotal treasuries. Although the grandest examples, as my foregoing list of them has shown, all belong to the early part of the first century, yet camei in sardonyx and lapis-lazuli, important both for workmanship and material, continued to be executed in profusion throughout the whole of the succeeding century. This latter period, indeed, was that when the sister-art of die-sinking was in its most flourishing condition in the Roman

mint; the age of magnificent and numerous medallions may be said to commence with Trajan and to end with Commodus. Several camei bear the artist's signature in *relief*, and such signatures are almost the only memorials of the great masters in this line that are placed beyond the suspicion of modern forgery, or of misapplication.

Although, as already observed, the best period of Roman art terminates with the luxurious reign of the tasteful tyrant Commodus; nevertheless, very creditable performances in this particular department are due to the patronage of the learned African Severus, and perpetuate the faces of all the members of his family. Of his successor Caracalla, who, ferocious soldier as he is represented by history, nevertheless fostered the art of gem-engraving with much liberality, the cameo-portraits are far from uncommon and are done with singular (and unflattering) fidelity of expression, and neatness of *technique*.

After his times, however, gem-engraving, already on the decline, as far as the *intaglio* branch thereof was concerned, degenerated, and became, so to speak, extinct, with a rapidity at first sight incomprehensible. But sundry powerful causes worked simultaneously together for its overthrow. The ruling spirit of the empire was the military, and that now more than half barbarian; the greatest of the later emperors being by birth Illyrians, their highest officers, their own countrymen, then Franks, and last of all Goths. In personal decorations, therefore, intrinsic value came to be the only thing regarded by the possessor; precious stones, as a natural consequence, in their native state, speedily drove engraved gems out of fashion. Vast gold medallions for the wealthy, the current *aurei* for the commonalty, now superseded the cameo-head of the reigning prince in the pendant (*stellatura*), and in the ring. Add to this that the spread of Christianity precluded a large

class from patronising the representation of the forms emanating from the elegant mythology of the preceding times, whilst with those who still adhered to Paganism the only subjects in favour were those suggested by the revolution, which had imperceptibly, though completely, metamorphosed their own religious ideas. Oriental mysticism had by this time respectfully dethroned the proper gods of Greece and Italy. Its votaries demanded nothing more from the engraver than the barbarous symbolical monsters engendered by the prevailing syncretism of old Egyptian, Zoroastrian, and newly imported Buddhistic ideas.

In fact, even under the Middle Empire, and before the Glyptic art had begun to betray any marked symptoms of decay, its finest productions are connected with the worship of Serapis and of Mithras, and thus are tinged with the spirit of Egypt and of Persia; or else they are *Grylli*, those fantastic combinations, talismatic and astrological in their hidden import, which, nevertheless, exhibit much ingenuity and taste in their invention, and equal skill in their execution. Such designs, all impregnated with a profound, practical feeling of mystic superstition, already oust from the gem the graceful forms of the deities created by the ancient Hellenic and Hesperian nature-worship.





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XXII.

By the name *Grylli* are understood those grotesque figures of which the Romans were so fond, to judge from the immense number of them in existence. They are formed out of portions of various animals, of the most diverse species, combined into the outline of a single monster, that generally takes the form of a bird, a horse, an eagle's head, or a helmet. They have been called *Chimeræ*, because that fabulous monster was similarly multiform, being a goat, a lion, and a dragon united into one; *Symplegmata*, in the sense of the *embracing* or *copulation* of the discordant components; *Grylli*, from the Italian *grillo*, signifying a cricket and a caprice or fancy. For the last designation a classical origin has been sought in the "*gryllus*" of Pliny, who states (xxv. 37) "*Antiphilus jocosus (tabulis) nomine Gryllum deridiculi habitus pinxit, unde id genus picturæ grylli vocantur.*" But it is evident that Pliny here employs the word in the exact sense of our "caricature," implying a style that got its name from one Gryllus, a person of grotesque appearance, who had been taken off by Antiphilus (the inventor of caricature and *genre* painting), who first degraded thus the dignity of the art, which before had been sacred and heroic in its essential nature.

These caprices are often wrongly called *Basiliian Figures*, and classed amongst Gnostic remains, to which category, however, they are very far from belonging: for besides never exhibiting the symbols, or the siglæ, or the legends that characterise the entire Gnostic family—all more or less betraying an Egyptian origin—the style of work exhibited upon them sufficiently proclaims to the least experienced eye that the *Grylli* belong to a much earlier date, the flourishing period of Roman art.

Nevertheless, in one point are they cognate to the

Basilidan stones. Like them, they were designed for talismans and amulets,* but the notions they embody are purely *astrological* or else springing out of the ancient religion of Greece and Rome, and are never tinctured with the exotic doctrines of the Alexandrian Kabala. Although the period which produced them in the greatest abundance was the first two centuries of the Empire, after which they entirely vanish, driven from the field by the countless barbaric swarms of the offspring of the Alexandrian Gnosis, yet some of these composite heads, human and bestial in one, are to be found on much more ancient relics: for example, upon the Phœnician scāribei of Tharros. One of these (Brett Collection) would seem to refer to the Orphic cosmogony (as preserved by Athenagoras), "*Water and mud* † were the first principles of creation; from their union proceeded a being having the body of a serpent, with the heads of a bull and a lion, and a man's in the middle. This being was named Hercules, or Chronos, and laid an egg, out of which came forth the god *Phanes*: of the two halves of the shell were formed heaven and earth."

Of all such compositions that in which a mystic meaning is the most immediately obvious to the sense is the sym-

* "But especially in all combinations of various animal forms which had indeed been partly originated by an Oriental influence, but were perfected in a pure Hellenic feeling, does a spirit manifest itself which grasps the life of Nature in her creative omnipotence with equal truth and boldness. Hence such figures meet us as real and actually existing objects. A far different spirit from this simple feeling for Nature speaks to us out of the grylli of a later period, on gems: humour displayed in the putting together of the most incongruous ideas: where also often an allegorically expressed reflection lies at the bottom of the whole."

In this opinion of the great archæologist I cannot acquiesce. The very introduction of the symbols of various deities, so frequent in them, is in itself a proof that they were designed for talismans.

† *Eva* and *Adam*. *Eva* is water in the ancient Celtic (still preserved in the Piedmontese dialect), whence comes the French *eau*.

plegma, combining the fore-quarters of two beasts, as the lion and the bull, the bull and the goat, which are clearly *Zodiacal* in their origin. Frequently we have three in one—the bull, sheep, swine; the combination borne up upon wings, like the bust of a Magian divinity. The explanation of the latter configuration as referring to the sacrifice *Suovetaurilia* is by no means satisfactory; for what had such an idea to do with the choice of the signet-device,—a thing ever regarded as in some sort a talisman and securing to the bearer the protection of the deity thereby indicated either expressly or by a symbol? Such pairs of combined heads are seen on the primitive coins of Samos; Müller thinks they were suggested by Asiatic forms derived from Persepolis, and originally Assyrian. The grave, severe, character of this early religion necessitates our believing that some deep mystery was couched in this union of different beasts; perhaps pairs or triplets of divinities expressed by the animal attributes of each. The beings (*Izeds*) seen by Ezekiel on the Chebar had conjoined heads of a man, lion, ox, and eagle.

And descending to later times, the symbolism of our *symplegmata* becomes an admitted fact, if we accept Quatremère de Quincy's explanation of the passage in Pliny describing how Parrhasius embodied in painting his conception of the Athenian Democracy, "wishing to represent it as feeble, passionate, unjust, inconsistent, yet at the same time placable, merciful, tender-hearted, haughty, vain-glorious, abject, bold, and timorous, all at one and the same time." De Quincy supposes that all these conflicting qualities thus united in one were typified by the figure of an owl (the national emblem), furnished with the *heads* of the various animals the recognised symbols for these different qualities. More probably they were all combined into the general *outline* of the Athenian fowl, else there

would have been but little cleverness in the invention lauded by Pliny as "*ingenioso argumento*." The prosaic Müller rejects as fanciful the hypothesis of the ingenious Frenchman, but it appears to me as correct as it is acute. When Horace styles the Roman public "a beast with many heads," some such picture as this Parrhasian *Demos* must have floated before his mind's eye, and not the Hydra, as the passage is commonly understood. The poet is alluding to the *diversity* of tastes amongst his readers, not to their *cruelty*, the sole quality for which the many-headed Lernean foe of Hercules was notorious.

That the intention of an amulet lay at the bottom of such fantastic compositions in general is nowhere so clearly perceptible as in the class now to be considered.

"The objects that are fastened up as means to keep off witchcraft," says Plutarch, in a remarkable passage ('*Sympos.*' v. 7), where he is attempting to explain everything by natural causes, "derive their efficacy from the fact that they act through the strangeness and ridiculousness of their forms, which fix the mischief-working evil eye upon themselves." Exactly such is the case with the grotesque distorted *masks*, which seem to have derived their name of *Oscilla* from the grimace of the wide-open mouth. People thought, by the suspension of such caricature masks that threatened to swallow up everything in their gaping jaws, to counteract the pernicious influence of envy and of witchcraft. Thus superstition knew how to derive comfort out of the most hideous shapes. The workers in metal, clay, and wax were ready to make their profit out of the demand for such protective bugbears; but with the progress of art they softened down that ugliness so repugnant to their feeling for the Beautiful, and left but so much of their original form as was absolutely necessary for the expression of the primitive idea. Thus the Gorgon's head, with



flaring snaky hair, protruded tongue, and hideous death-contortions (Hecate's 'facies Erebi'), a mere amulet at first on the warrior's breast and shield, grew by gradual refinement into the ideal of female beauty, the Strozzi Medusa.

"This leads us to the true derivation of the word *Mask*, which is not, as Orientalists will have it, the Arabic *Maskara*, "a juggler," nor *Makelung*, "to besmut the face," as in the primitive theatre, but the corruption of a Greek term, preserved by Hesychius, *βασκὰ* = *δείκελα*, *masks*; *βασκασία*, *fascina*, *amulets*. Hence by the common commutation of the initials we get *Maska*. This derivation is due to Salmasius. In Low Latin (Ducange) *Masca* and *Talamasca* signified a goblin, witch, or monster. Whence also the French *grimace*. From this custom of regarding hideous masks as amulets can be explained a circumstance otherwise a problem to every archæologist—the vast number of such subjects we meet with in antique gems. More than two thousand of them have been already published. As they evidently came from the best artists of the time, there must have been some more potent reason for the demand than the mere love of the ancients for dramatic matters or their connexion with the Bacchic mysteries." (Böttiger, 'Ueber das Wort "Maske."')

The importance attached by the Romans to this class of subjects is manifested not only by the vast numbers in which they have come down to us, but by the circumstance that the highest skill of the artist under the Cæsars and the "Five good Emperors" was lavished upon the engraving of Masks, whether single or combined.

In the latter the designer ever sought to produce the strongest possible contrasts by putting together visages the most incongruous in expression, as a satyr's and a beautiful nymph's side by side, or back to back Janus-like,

a stern tragic with a laughing wide-mouthed comic; and an infinity of similar ill-paired couples, for the most part brought together with singular skill. The special stone for all such subjects is the red jasper; its colour caused it to be almost exclusively dedicated to the purpose, being that sacred to Bacchus, the "rosy god,"* whose statues were regularly painted with vermilion, as Pausanias informs us.

One of the most ingenious of these combinations, and, as its outline bespeaks, especially devised in his honour, represents a noble bunch of grapes, with stalk and tendril, the separate berries being five masks, the two upper satyric, the three lower comic, the outline filled up with a few grapes: an idea perhaps unique, and carried out in this instance with the utmost skill.

The conjunction of the three masks expressing the ancient division of the Drama into tragic, comic, satyric, has given birth to the finest examples we have of Roman gem-engraving: witness the beautiful sard in the Marlborough Cabinet, and another, equally admirable, lately in the Fould. Another and a very favourite arrangement was to make a charming youthful profile, covered with a congeries of several grotesque visages, all amalgamated into the form of a helmet. Again, we are presented with a tragic mask in full face, every feature distorted and horrific, coupled with a comic profile full of a mild and

* Before masks came into use, the Greek actors stained their faces with wine-lees.

"Dicitur, et plaustris vexisse poemata Thespis,
Quæ canerent agerentque peruncti facibus ora.

The engravers evidently aimed at selecting gems analogous to the subjects they were to present; thus Venus will generally be found on the *sea-green* plasma, Jupiter on the *cerulean* jasper, Serapes the "blood-drinker" on the sanguine kind.

cheerful serenity.* In fact, every collection will supply new proofs of the old engravers' skill in producing an endless variety of such fantastic unions.

Similar antique combinations of grotesque masks may have suggested to Dante his description of Lucifer, according to the usual transmutation of the antique comic into the mediæval horrible :—

“ Oh ! quanto parve a me gran meraviglia
Quando vidi *Tre facce* alla sua testa :
L' una dinanzi, e quella era vermiglia
Le altre eran due che si aggiugén a questa,
Sovresso il mezzo di ciascuna spalla,
E si giungóno al loco della cresta :
E la destra pareva tra bianca e gialla,
La sinistra a vedero era tal quale
Vengon di là ove il Nilo s' avvalla.”

In the next phase, the human vizard was coupled with the head of some beast, which latter, if viewed in one direction, forms a head-covering for it: an idea evidently borrowed from the ancient heroic heads enveloped in the hide of the fore-part of a lion, a bull, or a goat. In this way an old man's (Socrates) face, backed by the head of a boar, a ram, or an elephant, are amongst the most common in the series.

By adding to this compound the head and neck of a horse or of a bird, and then mounting it upon the legs of the latter, a complete animal *sui generis* was the result, often serving for a steed to a little genius,—a parody upon that favourite type the God of Love bestriding the lion. Another “ strange fowl ” was created by giving a peacock's head and neck to a body built up out of satyric masks, or

* A religious notion may possibly be hidden here : the secret teaching of the Phrygian mysteries represented the Supreme One Deity as at once male and female.

rather the repeated head of Silenus (itself a potent amulet), a ram's and a cornucopia, with wheat-ears doing duty for the tail. This creature usually stands upon a dolphin or a lizard, and the first idea of it seems suggested by the Ibis destroying reptiles,—a frequent picture on the Roman walls when the Egyptian was the fashionable superstition of the day.

There seems good reason to suspect that India—the true source of the various new Theosophies, however externally differing, that in the same ages were overflowing the Roman Empire—was likewise the original parent of these fantastic multiform creations. *Chrishna*, the chief avatar of Vishnu, seems to have been in many points the prototype of Apollo. He appears as *Pythius* slaying the serpent Kalya, and as *Nomias* piping to the flocks of the shepherd his foster-father, and accompanied by the *Nine* "Gupta," or milkmaids, who dance to his music. These maidens interweave themselves into the forms of different animals (precisely as the Indian jugglers perform the same feat in our day), an elephant, a horse, a peacock, or a palky, and carry about their beloved playmate mounted upon this extemporised vehicle. Such composite creatures are in their nature identical with the grylli, built up out of numerous heads and serving for a steed to Cupid. The astrological character of these devices affords another argument in support of their Oriental origin. Chares, an eye-witness, mentions *Indian* jugglers as exhibiting at the festivities of Alexander's wedding at Ecbatana. Such is the unchangeableness of everything Hindoo that we may be sure this very combination of themselves into the form of a single animal was one of the tricks that astonished the Macedonian and Persian feasters upon that occasion. And that these living patterns were actually introduced in the shows of the Romans we have the express testimony of Martial. In

an elegant epigram (Spect. 26) he describes a chorus of Nereids disporting upon the lake brought in to fill the arena, and forming themselves into a trident, an anchor, an oar, a ship, the twin stars of the Dioscuri, and a sail swollen by the wind. Fantastic alliances like these must have been in Horace's view when he laughs at the painter who should "fasten a horse's neck to a human head, and clothe with motley feathers the miscellaneous members of the whole, got together from all parts of creation."

It will be found on examination that these monsters, however diverse in outline—whether that be a cock, a horse, or a headpiece—admit of very little variety in their component parts; the Silenus mask, ram's head, dolphin, mouse, and cornucopia evidently having been deemed essential elements in their creation. It may hence safely be concluded that these objects—emblems of the sun, earth, air, and ocean—were employed in a definite relation to each other, and the resulting figures conveyed a deep and mystic virtue, like the famed Ephesian spell, which was no other than the names of the sun and the elements in some forgotten primæval tongue. That all were in their nature astrological appears from the solar and lunar symbols and the caduceus and the thunderbolt so frequently introduced. In some, indeed, the astrological character is unmistakable, as in one of my own, which gives a Janus-head of Neptune and Bacchus (here the solar god), with the trident and thyrsus in the field, crowned by the eagle of Jove, that most propitious horoscope, and accompanied by Cancer and the letters AIH, antique name for the earth.

There is another consideration that comes in support of this view; it is hardly probable that devices of this nature should have risen into such general favour for signets, and that at a time when good taste still reigned in Italy, if

they had been mere caprices of the artist. In the latter case, moreover, we should now perceive an endless variety in the component elements selected, instead of that marked restriction to the narrow limits above enumerated.

This hypothesis—which I originally deduced for myself from the careful study of this interesting class—I subsequently was gratified to discover had long ago received the sanction of that very acute and experienced archæologist Böttiger, who says ('Kleine Schriften,' iii. 9):—"The *bird-chimæra* is, through its constituent parts, the cock, the ram, and the mask, an unmistakable amulet. The cock was in all antiquity, on account of his fiery nature, the symbol of the sun,* as the principle of light and of all good. For this reason we find upon Egyptian amulets a peculiar genius having the head of a cock (Abraxas). The ram is the emblem of fecundity,† and therefore the cornucopia is placed upon his head. The Silenus-mark set upon the cock's breast in front is the so-called *oscillum*, or amulet-mask, which used to be hung up on trees, housedoors, and fixed on shields, for the purpose of scaring away evil spirits and for the promotion of fruitfulness. The ram holds the hare (rabbit) by the tail, and the cock bestrides the dolphin. The hare stands here as the representative of the beasts of the land, as the dolphin for those of the sea. The meaning of the whole allegory may therefore be read:—'Sunshine, abundance, and protection against all evil both by sea and land be unto thee that wearest this ring!'"

That Böttiger is right in assigning a protective virtue to these talismans in their securing for the wearer the patronage of the four elements, is, in my opinion, clearly esta-

* Which makes him the favourite decoration of the *Rhodian* pottery.

† Besides being the special attribute of Mercury, the patron of shepherds.

blished by another shape into which the same components are frequently worked up. This is the type where the owner's head is portrayed covered with the chimera-helmet, or where, as frequently, the latter is represented alone. Of this the finest example known to me is most ingeniously put together.* A boar's head forms the frontlet, a ram's the neckpiece, a wolf couchant the crown, whose bushy tail hanging down finishes the crest; the chinstrap is a lizard. Here are united the attributes of Hercules, of Mercury, and of Mars; whilst the lizard, Egyptian emblem of the Logos, is a frequent attribute of Minerva. Its aspect also was considered beneficial to the sight, probably on account of its agreeable emerald hue. On another gem, the wolf's head becomes the neckpiece of a casque in which the body is completed by two doves (bringing in the influence of Venus), pecking together at a fig which stands for the ear of the helmeted personage.

There is yet another and a frequent type of the head of an *elephant* made up out of several masks, in which the Silenus is ever the main feature, and holding in its trunk a caduceus. This is usually explained as an amulet against the disease called elephantiasis, but this is mere conjecture. Orpheus, indeed (though in his extant verses he does not keep his promise), declares that—

“ The wretch dashed to the ground in that dread hour
When reels his brain beneath fell Luna's power,
I'll teach his cure; and how the pest to tame
That from the *elephant* derives its name.”

But the whole tenor of his work manifests that these

* I cannot help thinking the first idea of these figures was suggested by the helmets of the Gauls, which, according to Diodorus Siculus, were carried up into the shape of the heads of beasts or birds, all forged out of the same metal. They must have resembled the towering tilting-helmets thus adorned, that came into fashion in 1450.

remedies were to be sought for in the specific virtues of certain stones, and not in the sigils or formulæ to be inscribed upon them.*

Another most convincing proof of the importance attached to these symbolical figures is that they were admitted amongst the types of the national coinage. Thus we have that very ancient gryllus on the silver of Halicarnassus, known as "the Winged Sow" apparently compounded of that beast and the cock; and the yet more singular composite put upon their denarii by the family Valeria, a long-legged crane furnished with a helmeted female head, a serpent encircling the neck, a bearded mask on the breast, armed with a buckler and two javelins and trampling upon a lizard. Müller can discern in this nothing more than all Minerva's attributes combined into the outline of her own bird: but this interpretation will not stand the test of examination, for the bird's figure is manifestly not an *owl's*; neither does Pallas carry a pair of javelins, but the long Homeric spear. More probably it represents one of the "birds of Mars," inhabiting the isle Aretias in the Euxine, which shot forth their feathers like arrows in their flight upon the approach of the Argo, and wounded Oileus in the shoulder (Ap. Rhod. ii. 1060). The device was evidently chosen as a rebus on the name *Valeria*, being to the eye the personification of *strength* and *valour*, and is one amongst many of what heralds calls the "canting arms" in which the consular Romans so much delighted; examples whereof are the *burning sun* of Aburius, the *elephant* of Cæsar (so-called in Punic), the *butting bull* of Thorius, &c. Havercamp, indeed, thinks it may be one of the Stymphalian Birds, which, as the story goes, were invulnerable themselves, but could pierce through the

* In fact, this specific virtue is assigned by Psellus, drawing from the same sources, to the emerald.

strongest armour with their beaks—a power typified by the darts. They consequently set Hercules and his arrows at defiance, until Pallas coming to his aid gave him a bronze rattle wherewith to scare them away to the shores of the Red Sea. There their progeny still flourish, for the officers employed in the late nautical survey of that coast discovered upon the sandhills the deserted nests of a gigantic crane infinitely exceeding in measurement anything before known to belong to that species. Interwoven into the structure of one of them were discovered the bones and tattered clothing of some poor shipwrecked mariner, still retaining his silver watch, a convincing testimony of the recent building of the pile.

Legends, when they occur on such *intagli* (for strangely enough a *cameo* in this style is not known), are always as enigmatical as the device itself, and, when they can be read at all, must be read from the middle towards each end; but for the most part give no intelligible sense to the uninitiated. More frequently only detached letters or mysterious looking characters are found inscribed; the latter may be supposed either astrological cyphers, or the *siglæ* of the Roman short-hand, and containing, could they be interpreted, the key to the enigma.

On this interesting subject—the stenography of the ancients—a few words will not be out of place here, where the compression of numerous ideas into one figure is the topic under consideration. The use of shorthand, or the expressing entire words by a single arbitrary cypher, "*fictis notare verba signis*," as Prudentius calls it (in S. Cassiano), was first brought to a regular system by the famous Tiro, who invented or adapted 1500 of them. Seneca in the following century augmented them to the number of 5000. A few of those most commonly required are preserved in

the MSS. of Cicero.* The principle of their formation was to take the initial of the particular word, and then to add a stroke, which, by varying its inflections, denotes the remainder of the several words beginning with the same letter. A contrivance happily and tersely described by Manilius in the line—

"Hic et scriptor erit velox cui litera verbum est."

"The native shall be a rapid scribe to whom one letter stands for the whole word."

By constant practice these *Notarii* attained to extraordinary facility in the use of the cyphers, so that Martial says of one—

"Currant verba licet manus est velocior illis;
Nondum lingua suum, dextra peregit opus."

"Though swift your words, his fingers swifter run;
Before your tongue, his pen its task hath done."

These *Notæ* had all to be learnt by heart,† and the tax upon the memory must have been most distressing; hence the notarii were trained from childhood in schools kept expressly for that purpose, and a truly distasteful discipline was the study to the youthful mind, as Prudentius remarks in the poem above quoted; for—

"Verba notis brevibus comprehendere cuncta peritus
Raptimque punctis dicta præpetibus sequi."

"Skilled in brief marks all words soe'er to bind,
And follow speech in cyphers swift as wind"——

Cassianus, the unlucky preceptor, an obstinate Christian, was given up by order of the Pagan judge, naked, to his infuriated pupils, who pricked him to death with their styli.

* Kopp, in his '*Tachygraphia Veterum*,' gives a large quarto full of them. A very copious list is also appended to Gruter's '*Inscriptions*.'

† As in Chinese at present.



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In other *capricci*, however, it is apparent that nothing recondite lies hid under the design, and that the ludicrous alone is the thing aimed at. But even here an important object was kept in view for the grotesque, or the unexpected put prominently forward was deemed the surest means of baffling the stroke of the universally dreaded Evil Eye or *Bασκανία*. In this belief we have the motive for those combinations of the mightiest with the most fragile of things created: such as a lion or an elephant emerging from a snailshell in the place of its proper molluscos inhabitant; or that where a Pygmy fisherman, similarly housed, is diverting himself by angling with a rod and line. From the same motive springs also the predilection for the combat between a Pygmy and a crane as a device for the signet; not to add that the warrior ever exhibits in a most exaggerated form that object (*fascinum*), the figure of which was the most ancient and most efficient of all amulets.

It is often impossible to avoid being astonished with what ingenuity the designer of these trifles has contrived to work elements so incongruous into one complete and graceful whole; and this, coupled with their usually finished execution, convincingly demonstrates that the best engravers of the age did not look upon these embodied *jeux d'esprit* as beneath their attention.

The same observation applies to yet another class where insects, usually the *grillo** or mole-cricket, figure engaged in all the occupations of the human race. Thus on one gem the cricket acts as a porter with a long pole slung over his shoulders, and packages on each end; on another

* This insect swarms in the Italian copses during the summer months, and is still (as by the ancients) kept in paper cages by children for the sake of its low monotonous note. It seems to have been the *ξυπς* to which Mevager addresses a pretty epigram.

he marches along with a vast cornucopia upon his arm, whence issue Capricorn and a bee; in a third a couple appear equipped as gladiators, one with the trident and net of the *retiarius*, the other with the shield and falchion of the *secutor*, as if matched together in the arena. The cricket figured so largely in these half-comic, half-serious representations for a very singular reason; there was current a strange notion suggested by its withered skeleton form and subterranean habitat, that it was the express image of a ghost, and on that account it is actually styled "*larvalis imago*." Hence the humour of making it thus occupied in the daily avocations of this life; it was the graceful embodiment of the same moral that the gloomy imagination of the mediæval artist, "fed full upon horrors," delighted to image forth in his ghastly Dance of Death.

To close the list, a pretty and frequent composition may be quoted—the lyre of Apollo made out of a mask for sounding-board, and the arms formed by two dolphins, creatures supposed to be passionately fond of music. It is supported by ravens or hoopoes, birds sacred to Apollo, or by the owl of Pallas; the meaning couched in the whole presenting an enigma by no means difficult to be solved. But to pursue this subject further would be an endless task, inasmuch as every gem-cabinet presents new examples of these whimsical yet elegant fancies, born of the same taste that adorned the walls of every Roman saloon, with the graceful and ever-varying arabesques which we cannot help admiring although so strongly condemned by Vitruvius as derogatory to the dignity of art.





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XXIII.

Gnosticism was the pretension to the true knowledge of divine things, as enveloped in the outward forms of Paganism as well as of Christianity. The Ophites, or serpent-worshippers, the most ancient of the school, and who exclusively arrogated to themselves the title of *Gnostics*, were accustomed, says Hippolytus, assiduously to attend the celebration of all the heathen Mysteries, and to pretend that in their transcendental *knowledge* they possessed the key to all the deep truths symbolically expressed in the rites. For the same reason they boldly maintained that they were the only real Christians. To express in a visible form their own doctrines, they availed themselves of the emblems and iconology of two religions principally. The first of these was the Egyptian, then (the second century) very fashionable at Rome; besides which Alexandria was the fountain-head of Gnosticism, and its greatest lights, Basilides and Valentinus, were inhabitants of that city. The second source whence they drew their materials was the Mithraic creed, a modification of the Zoroastrian, introduced into Rome after the conquest of Pontus, and flourishing there so amazingly as, with the first-named, to have nearly superseded every other form of religious belief. This Mithraic religion was, from its nature, essentially astrological; the sun-god being its special object of adoration, and the planetary genii playing important parts in the scheme as his subordinate ministers. The Jewish Kabala was likewise the offspring of the union of Zoroastrism with the "traditions of the Elders." The Magi on one side, the Jewish astrologers on the other, were the missionaries of the new religion, and diffused its notions—

"All that on Folly Frenzy could beget,"

through the length and breadth of the empire. Mithriacism,

accepted as cognate to the national Druidical system, became universal in Gaul, Germany, and Britain.

From the Egyptian worship the Gnostics borrowed many types to engrave upon the gems, which were to serve them both for talismans for the good of their souls and bodies and for means of mutual recognition between the *illuminati*. In special veneration with them were the figure of the jackal-headed Anubis, the guide of souls to the other world; the solar serpent with a lion's head radiated, originally an amulet for the protection of the chest, but now interpreted in a more spiritual sense; the infant Horus (another personification of the sun) seated upon the lotus, the emblem of fecundity; the *cynocephalus* baboon, the peculiar attribute of the moon, and therefore generally represented as adoring the triangle, the received symbol of that luminary; and, above all, that peculiar creation of the Basilidan sect, the *Abraxas*-god Iao, a *pantheus* made up out of the symbols of the four elements—the serpent, eagle, the human trunk, and the scourge, or perhaps combining in himself so many attributes of the solar divinity alone. His title *Abrasax*, "The Blessed Name," had the grand virtue of containing in the sum of its letters, taken according to Greek numeration, the solar period of 365. All these types the Gnostics interpreted as shadowing forth the Christ, "the Sun of Righteousness." From Mithriacism they obtained and used with equal profusion the Belus mounted on his lion, and the mystic many-winged and armed figures of the planetary genii. And lastly the Kabala (whose grand school was previously established at Alexandria) furnished them with interminable inscriptions in corrupt Hebrew or Syriac, and with series of mystic numerals, which cover the reverses, and often the fields, of their talismanic stones. Of such inscriptions the most frequent are **IAΩ**, "Jehovah," always given to Abraxas himself; **ΑΔΟΝΑΙ**, "The Lord;" **CEMEC**, **EIAAM**, "The Eternal Sun;" **ABAANA-ΘΑΝΑΑΒΑ**, "Thou



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art our Father;" and last, but not least, the seven Greek vowels, symbolising the seven heavens, whose mystic harmony kept the whole universe together, and which, if rightly uttered with their forty-nine Powers, were of force (teaches *Pistis-Sophia*) to make the great First-Father himself tremble, and to deliver souls out of the deepest dungeons of the Dragon of Outer Darkness. The other inscriptions, often occupying entire gems, whenever they can be made out contain the names of the Jewish angels regarded as rulers of their respective planets, or else of equivalent divinities holding corresponding places in the theology of the Magians.

With very few exceptions, all the engravings belonging to this numerous and far-extending family are executed in a barbarous and careless style: it was the sigil and the spell of their own essence, no matter whether well or ill represented, that gave its power to the talisman. Occasionally the Gnostics, practically carrying out in this particular the grand principle of their theosophy—the discovery of the same one and grand truth in all religious systems, however diverse in outward appearance—converted to their own ends the monuments of a better period that presented figures susceptible of the desired interpretation, such as Phœbus, Pallas, and their attributes. This adaptation was effected by adding in the field, or reverse of the gem, the formulæ of their own system, of which examples are given above.* Astrological intagli again, which originated the name of talisman (*ἀποτέλεσμα*, a planetary influence), are as numerous and in point of art belong to the same category as the Gnostic works.

* Gnosticism, and the various sources whence it was derived, more especially with reference to the memorials it has left behind, has been fully treated of by me in a separate volume, illustrated with the largest collection of such remains that has ever yet been brought together.

XXIV.

Primitive Christianity has been as remarkably unproductive in glyptic monuments, as its grand rival, the Gnosis, has been fruitful. The latter, well described as "the *spirit* of the ancient religions warring against the Church," had availed itself of all their machinery, and notably of the powerful media talismans and amulets, to establish its empire over the soul; whereas the former, long tinctured by the Judaical habits of thought of its first preachers, regarded with horror every representation of the human form, much more any attempt to image forth divine personages.

The feeling of the Primitive Church upon this point is clearly expressed in the directions Clemens Alexandrinus, writing in the middle of the second century, gives to his flock concerning what signets they ought to use. He restricts the choice of the devices to a few simple emblems—the anchor, the lyre, the ship under sail, the dove, and the fisherman. It will be observed that he does not include in the list the figure of the Good Shepherd, which in somewhat later times became the established emblem of the Faith, and in that acceptation appears upon the signets, tombs, churches, and as Tertullian notices, even upon the drinking-glasses of the Christians, long before the reign of Constantine. Doubtless the Alexandrian teacher and his disciples would, at their early date, have regarded such a direct personification of the Saviour as verging too closely upon the audacious and idolatrous. The types Clemens actually recommends have so much that is curious in their origin, and go so far back in the history of symbolism, as well to merit a few words of explanation. The *anchor* had been the family badge of the Seleucidæ (the offspring as

they boasted of Apollo), and every legitimate scion of the family was believed to bear it naturally impressed upon his thigh. From them, their former slaves the Asmonæan kings of Judea adopted it as the type upon their coinage, and thence it descended to the Christians, being furthermore recommended by the similarity of its outline to the Cross. The *lyre* had been the engraving upon the most celebrated signet of all antiquity, the emerald of Polycrates, and also by a very intelligible symbolism taught the lesson of mutual harmony and concord. The *ship* flying before the wind pointed out that life is but a voyage across a stormy ocean to a better land. But in the *dove* a deeper abundance of mysteries were involved. The bird had ever been, both to Assyrians and Syrians, the special emblem of the God-head, from the time when the Ninevite sculptor typified the Supreme Being by an orb, with the tail and wings of a dove (the *Mir*), hovering above the head of his sovereign, and fabled that the most illustrious of the line, Semiramis, had assumed its shape upon quitting earth, down to the commencement of our era when Propertius alludes to

“Alba Palæstino sancta columba Syro.”

Again, in sacred history, the Dove is associated with the Second Founder of the human race, and with the immediate manifestation of the Divinity at the Saviour's baptism. But what completed the mystic importance of the emblem was the discovery made by some Christianised adept in the Kabala, that the sum of the numeral letters in its Greek name, *περιστερά*, amounted to 801, and therefore the value of the word was identical with that of A and Ω, which the Lord had assumed for his own proper title upon his last manifestation in his glory. The *fisherman* was instructive, as Clemens explains, by his occupation, reminding the beholder of “little children drawn up out of

the waters," that is, of the story of Moses, whose name is so interpreted, and who thus in the outset of his career foreshadowed the doctrine of baptismal regeneration. The grand type of all, though not mentioned by Clemens, was the *fish* itself, a figure equally replete with mystic significance as that of the dove. The fish consecrated to Atergatis, or Venus, had ever been held sacred by the Syrians, to whom the eating thereof had consequently been interdicted from the earliest times. The Dagon of Philistia and the corresponding deity of the Phœnicians were imaged under this form. It was probably owing to the influence of the superstition of their neighbours that the Kabalists, although assigning a much more occult reason, gave the name of *Dag* (the Fish) to their expected Messiah, and taught that the "sign of his coming" would be the conjunction of Jupiter and Saturn in the *sign* Pisces. And, to crown all, the type of the fish had become to Christians a hieroglyphical confession of faith on account of the certainly singular coincidence that the elements of the Greek word form the initials in the sentence *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ*, "Jesus Christ, the Son of God, the Saviour." Early Christian remains of all classes often exhibit a simple but expressive mark of religious profession in the *Chrisma*, where the letters X P, ingeniously united in a monogram, contain all the elements of the name **XPICTOC**, and are so disposed as to present the image of the instrument of salvation. The yet lingering gleams of antique taste often introduce this simple monogram with much elegance upon the signet, sometimes elevated upon the head of a Cupid, christened for the nonce into an angel, sometimes forming the shank to the anchor of Hope, from the arms whereof is suspended the sacred fish in pairs, and sometimes grasped in the crossed hands, the long-established symbol of good faith.

From the foregoing particulars, and from the very nature of the case, one would be led to infer that no attempts at the direct portraiture of the Redeemer would be met with before both religion and art had entered upon their purely Byzantine phase. And such is actually the case; the earliest heads of Christ that are met with upon gems being in cameo upon plasma or jasper, in a style whose exact agreement with that of the same representations upon the obverse of the bezants immediately indicates the date of their execution. How impossible their existence at an earlier period of Christianity is sufficiently exemplified by a single fact, Epiphanius' winding up his long list of the heresies of the Carpocratians (Gnostics admitting more of the Pagan element into their theosophy than any of their brethren) with the charge that they had and adored images of Christ which they pretended had been made by order of Pilate when He was amongst men. There can, therefore, be little hazard of mistake in pronouncing the first direct representations of Divine personages upon gems to be those works of the Sassanian engravers of which some, though rare, examples are known to exist; such as the head of Christ, beardless (Paris), the Annunciation, the greeting of Mary and Elizabeth, &c. The cursive form of the Pehlevi lettering in the legends apprises the Orientalist that these intagli are due to the Nestorians who found an asylum in the Persian empire during the century or two before its fall.

But to conclude this Section, the notoriety given by its recent publication to the pretended "Emerald of the Vatican" necessitates a brief notice here of that audacious imposture. According to the legend that goes with it this gem had been engraved with an intaglio portrait of Christ by Pilate's order, and by him presented to Tiberius. Thenceforward it had been treasured up by the Roman and Byzantine Cæsars and their Ottoman successors until paid by the

Sultan to Innocent VIII. as a more than equivalent ransom for his brother, who had fallen into the Pope's hands. It would be mere waste of time to point out all the historical absurdities involved in this fable: to view it on the side of art is quite sufficient to decide the question. This *contemporary* portrait is treated in neither the antique nor even the Byzantine manner, but most unmistakably in that of the Italian Revival, and, in fact, is an evident copy of the head of the Saviour in Raffaele's cartoon of the Miraculous Draught of Fishes.

XXV.

Thus, in the fifth century, the Glyptic Art amongst the Romans entirely disappears, its last traces fading away in the swarms of ill-cut, worse-drawn, *abrazas* and Manichean talismans that have for their material stones of *virtue*, not of beauty; the coarse jaspers and loadstones of the fountain-heads of the doctrines, Egypt and Assyria. The Byzantines, indeed, kept up, though very languidly, the art of engraving camei, but entirely dropped that of working in intaglio upon hard stones. An imperial *atelier* for the former art seems to have been long supported as a necessary appendage to the pomp of the Byzantine Cæsars: the "artifices Palatini," in the sense of gem-engravers, are mentioned in a law of the Emperor Leo's (886-911). Their works in cameo were exclusively designed for enriching the vessels intended for the service of the altar; their subjects are therefore scriptural only—such as the Annunciation or the Salutation; or else they are the single figures or busts of the Saviour, the Virgin, or the Saints. They are cut in bloodstone, plasma, sardonyx, and lapis-lazuli. The Emperor Heraclius presented to King Dagobert a

magnificent oval plaque of the last, which bore on one side the bust of the Saviour, on the other that of his Mother. It was dedicated by the king, and remained for a thousand years in the Treasury of St. Denys.

At this time the official signets of the great were made of metal entirely, charged with the letters of the cognomen quaintly arranged in the form of a cross—as that of Clementinus, consul A.D. 513, appears figured upon his diptych. The few men of taste yet surviving treasured up the gems, the legacy of better times, exactly as we do now, as precious articles of *virtù*, not to be profaned by modern use. That they viewed them in this light is apparent from their poems upon certain *chef-d'œuvres* of the class, preserved in the Anthology, to which allusion has been made on a former occasion.

This state of things gave birth to a new class of gems that may properly be designated “complimentary,” or “motto camei.” They present short sentences enclosed within a myrtle-wreath, or a plain circle, of an import showing that they were designed for ornamenting rings and other small jewels intended for new-year’s gifts (*strenæ*) or birthday presents. The lettering of these inscriptions is the peculiar, neat character which came into use under Diocletian, and is seen on the gold coinage of his successors down to the fall of the Western Empire. The spelling renders the fact indubitable, that the so-called modern-Greek pronunciation was already established as the fashionable one at Rome. The mottoes are for the most part appropriate to the occasion for which I have supposed them engraved: for example ΖΗΣΕC ΑΚΑΚΙ—“Long life to thee, Acacius;” ΜΑΚΡΙΝΕ ΖΗΣΑΙC ΠΟΛΛΟΙC ΕΤΕCΙΝ—“Mayest thou live many years, Maecrinus;” ΕΥΤΥΧΙ ΕΥCΕΒΙ—“Prosper, Eusebius;” ΠΑΛΛΑΔΙ ΕΥΤΥΧΙ ΜΕΤΑ ΕΙΕΡΟΚΛΗΗC—“Prosper, Palladius, together with Hie-

roella." A longer formula, **ΕΥΦΗΜΗΤΩ ΑΙΘΗΡ ΚΑΙ
ΓΑ ΣΤΑΤΩ Δ' ΑΗΡ ΣΤΑΤΩ ΠΟΝΤΟΣ**, is, in
substance, the same good wish that Propertius sends his
beloved Cynthia for her natal day—

"Transeat hic sine nube dies, stent æthere venti,
Ponat et in sicco molliter unda minas."

A frequent one indicates a keepsake on departure—
ΜΗΗΜΟΝΕΥΕ ΜΟΥ ΤΗΣ ΚΑΛΗΣ ΨΥΧΗΣ—
"Remember me, thy pretty sweetheart;" accompanying
the device of a hand pinching an ear, the seat of the
memory according to the then popular notion—

"Cynthius aurem—vellit et admonuit."

Lastly, some preach a moral to the recipient: take this
very common one for a specimen, and which, Caylus says,
should be the motto of every philosopher—**ΛΕΓΟΥΣΙΝ
Α ΘΕΛΟΥΣΙΝ ΛΕΓΕΤΩΣΑΝ ΟΥ ΜΕΛΕΙ ΜΟΙ**,
aptly rendered in the motto inscribed by the old Scots
baron over the door of his mansion—

"Men saye: what saye they?
Wha cares: let them saye."

XXVI.

The simple cruciform arrangement of the letters of the
name, of which the signet of Clementinus has been quoted
as an example, and which also was adopted on much of the
Byzantine coinage, was, somewhat later, superseded by
the more complicated form of the *monogram*. The use of the
latter, so general throughout *Romanesque* Europe (following
servilely the example of the focus of Christian art) was,

strange to say, only the resuscitation, doubtless undesigned, of a very ancient fashion. *Monograms*—or the compression of an entire word into the outline of a single letter written with one stroke of the pen, as the compound term expresses, that letter being the initial—had been in great favour with the Greeks at a very early period. Under such a form do the names of the mint-masters appear upon the coinage of the best times of art; and yet it was very long before this convenient form of the signature came to be generally adopted upon the seal. Although it had been from the first customary with the Romans to have the person's name added to the family device upon his signet, yet it was either written in full, or else expressed by the separated initials of the *prænomen*, *nomen*, and *cognomen*. The earliest example of a true monogram known to me is the name *Antoninus*, so disposed on a red jasper of Lower-Empire work (Bosanquet Collection). But after the sixth century the fashion became universal. Avitus, Bishop of Vienne, orders such to be cut for the device of his episcopal signet (an iron ring having two dolphins for the shank): “Si quæias quid insculpendum sigillo, signum *monogrammatiss* mei per gyrum scripti nominis legatur indicio” (Ep. VII. Mabillon, *De Re Diplom.* p. 132). Symmachus, writing early in the fifth century, alludes to a seal of his own, “which rather *hinted* at his name than expressed it openly.” Kirchmann, in his learned treatise ‘*De Annulis*,’ supposes this seal was some figure that embodied the idea conveyed in the Greek word, which signifies a *helper*; but the age was too low down in the Decline to admit of similar ingenuity, Symmachus evidently meaning nothing more by this circuitous expression than his own monogram.

The names of the *cities*, as well as those of the magistrates, often occur upon the Greek coinage in very complicated monograms. This makes it still more surprising that no

one should have adopted the same conceit for his seal before the ages of barbarism. But no sooner had Byzantium set the fashion than it became universal throughout Europe, to which that capital long continued the fountain-head of art. The obverse of the *deniers* of the Carlovingian kings is for the most part occupied by the monogram of the name—in the case of Charlemagne's, very ingeniously constructed; and the contemporary Anglo-Saxon pennies clumsily attempt to copy the same novelty.

XXVII.

In the mean time the Glyptic Art, thus rapidly dying out in Europe, the scene of its greatest triumphs, had sought a refuge, and again grown strong, in the very cradle of its infancy. The young and vigorous Sassanian monarchy of Persia had resuscitated, together with the ancient royal line, the religion also of the Achæmenidæ. Gem-engraving, ever the favourite vehicle for the ideas of the Assyrian creeds, for the second time found its productions in as great request as in the ages preceding the Macedonian conquest, that have bequeathed to us such stores of Ninevitish and Babylonian cylinders and seals. During the four centuries of the domination of the Parthians (a truly Turkish race) these very regions had been singularly non-productive in engraved stones—nay, it may be said, entirely barren, so dubious are any intagli that may be referred to the *Arsacidæ*. Of their long series not a single portrait is now known to exist upon a gem, although Pliny the Younger, in a letter to Trajan, mentions one engraved with the figure of Pacorus in his royal robes, brought from his court by an escaped Roman slave. This peculiarity had, indeed, attracted the notice of his learned



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uncle, who remarks: "Even in the present day the East and Egypt do not use seals, but are satisfied with the mere writing (of the name)." Pliny's "East," was the vast Parthian empire—that "second world," as Manilius phrases it—

"Parthique vel alter . . . orbis."

But the truth is that many of its subject-races, instead of having never *learnt* the use of signets, as the great naturalist supposes, had, on the contrary, from some unknown cause, discontinued the very practice of which they themselves had been the first inventors.

But now a complete revolution in taste sets in: the succeeding four centuries of the revived native Persian rule (by a strange coincidence commensurate in extent with the previous blank) have handed down to us innumerable memorials of the sovereigns, and of their religion, in works somewhat rude, it must be confessed, yet of transcendent merit, if compared with the contemporary productions of the effete civilization of Byzantium. Extremely valuable, too, is this series in the historical point of view, on account of the Pehlevi legends which usually surround the monarch's portrait, setting forth his name and high-sounding titles. Barbarous as the style of many of these intagli is, and coarsely sunk as are the lines into the stone, there is yet a force and an individuality of expression about the drawing that declare the engraver's knowledge of the true principles of his art. The masterpiece of this school, and one without a rival, is the Devonshire amethyst, displaying the bust, not of Sapor I., as it has been named, but of the illustrious descendant of that conqueror, *Vahrahran Kermanshah*. His features are full of a stern majesty; his hair falls in long curled tresses from beneath his pearl-bordered tiara; his name and numerous titles surround the field in two lines of elegantly-cut Pehlevi characters.

These Sassanian works have another interest, and that is their mineralogical; no other series being so rich in point of *material*, presenting us largely with splendid spinels, jacinths, and almandines, tributes from their far-extended Indian dominions. The supply is continued without abatement in quantity, though with a sad falling off in workmanship, down to the very epoch of the Moham-medan conquest, in the year 632, when it comes to a sudden close, together with the dynasty whose features this last survivor of the *ancient* schools of gem-engraving had so long and sedulously perpetuated.

Their place is taken by the only forms permitted by the religion of the victors, inscriptions in the *Cufic* or modified Sassanian letter. This character took its name from the town of Cufa, where it was adopted by the first Arabian transcribers of the Koran. Ouseley gives a specimen of a MS. held by the Persians in the highest veneration, as being in the handwriting of Ali himself; the characters vary but little from those seen on the later Sassanian gems.

These Cufic seal-inscriptions are wrought tastefully, and with perfect technical mastery, in the choicest Oriental gems, and even in the hardest precious stones, the sapphire and the ruby. The demand throughout the whole Mo-hammedan world for such signets, and the skill required for the effective combination of the flowing curves that constitute the chief elements of Arabic calligraphy, often into the outline of various objects, a horse, a bird, a balance, &c., kept alive all the technical processes of the art down to the period when favouring circumstances brought about its revival in Italy.

XXVIII.

The Byzantine school during the same interval merely deserves a passing notice, the sole evidence of its existence remaining to us being a few camei of religious subjects, in which the unskilful execution aptly harmonises with the tastelessness of the drawing. And both these are kept in countenance by the strange corruption of orthography in the legends, exactly corresponding to that of the modern Romaic, of which a single example will suffice: "XEPE KAI XAPITOMENE," accompanying the group of the Annunciation upon a splendid sardonyx (Brit. Mus.), would puzzle an etymological Edipus did he not, by pronouncing the formula aloud, recognise therein the precisely equivalent sounds of the angelic salutation, "χαῖρε κεχαρισμένη."

But all over the West, during these same ten centuries—that millennium of darkness—gem-engraving may be regarded as virtually extinct, for the few barbarous and perhaps disputable evidences of its latent vitality can hardly be said to affect the question. These instances, curious both from their rarity and on several other accounts, will be fully considered in the next chapter, to which the remainder of *this* will serve for introduction. *Signets*, indeed, were in as much demand and for the same important uses throughout mediæval Europe as they had been in the ancient world; but they were for the most part cut in metal. For *personal* seals all who could procure them employed antique intagli (recommended to them by their firmly-believed-in mystic virtues), their subjects being generally interpreted of the personages of Scripture, whence their popular name "pierres d'Israel." The *official* seals, however, were large and elaborate designs cut in matrices of metal, brass (*latten*) or pewter, silver being reserved for royalty; and usually,

according to the taste of the times, completely architectural in character. The king and the noble placed their own figures on their great seals portrayed in their appropriate characters—the former seated on his throne administering justice, the latter in full armour upon his war-horse, discharging his duty as a knight. These designs, though accurate as to costume, make no pretensions to be considered portraits. But it is a curious fact that *ecclesiastics* occasionally attempt to give actual likenesses, from the life, of their own faces in profile, upon their small personal seals, engraved in the metal. And some such portraits have lately been brought under my notice (all of them, to judge from the lettering, of the Edwardian era), which are executed with a spirit and an evident fidelity to nature that could not have been expected at so early a date. One such tonsured head—a first-class specimen of mediæval portraiture—bears a motto seemingly the most inappropriate of all to the celibate vow of its proprietor, CRESCITE ET MVLTIPPLICAMINI. But the increase wished for was doubtless meant of his coin, not of his olive-branches.

This resumption of the ancient practice of sealing with one's own likeness appears to have been made long before the date above given, and indeed may be said never to have been totally dropped; for St. Bernard, writing to Eugenius III. (1145-53), complains that many forged epistles were circulating under his name, and that therefore in future none were to be accounted genuine unless they bore his seal engraved with his own likeness and superscription. Both were probably rude enough, if we may form an opinion from the very remarkable seal, attempting the same thing, ascribed by tradition to St. Servatius (d. 389), and preserved in Mæstricht Cathedral, attached to a porphyry slab, known from the same tradition as the Saints' portable altar. This seal, a circular jasper, three inches in diameter, bears on



one side the Gorgon's head, with a legend seemingly in corrupt phonetic Greek, and intended for *Μοῖρα μελαινομένη ὡς ὄφως*, a spell to be found on certain Byzantine bronze amulets. The other side has a bust in front-face, with an attempt at O A(γίος) in the field, and a legend, baffling all interpretation, but possibly a continuation of the formula on the other side, running around. The style of the intaglio is certainly not that of the saint's own times, but of some six or seven centuries later. But with laymen the demand for antique intagli to mount in their *secreta* or personal seals was evidently enormous; the desire for their possession, however, was not inspired by their beauty as artistic objects, but by the nature of the figures cut upon them in accordance with the universal belief in the virtues of *sigils*, as such figures were properly termed. These virtues were exactly described and the sigils possessing them minutely specified in the various *Lapidaria* in which those times were so rife—examples of which I purpose adducing for the edification or amusement of my reader when I come to treat of the employment of antique gems in the Middle Ages.



XXIX.

All who have written upon our subject assume that gem-engraving was utterly extinct in Europe during the whole extent of the Middle Ages—that is, from the coronation of Charlemagne as Emperor of the West in the year 800 down to the middle of the fifteenth century (1453), when Greek fugitives from Constantinople re-established its practice in Italy. The continuance of the art within the Greek empire during that period does not enter into the question, for this, together with all the other arts of antiquity, maintained a feeble existence there down to the very last, as numerous camei, some in fine sardonyx but the greater part in bloodstone, remain to testify. The agreement of these in style with the bezants of John Zimisses and the Comneni shows that the manufacture of such ecclesiastical decorations (their subjects are always Scriptural) was prosecuted with considerable briskness between the tenth century and the thirteenth. No Byzantine *intagli* (except a few amulets) were, however, produced during the same period, for if such had existed, they would be easily recognisable by the same unmistakable stamp of the epoch impressed upon them, both as to subjects and their treatment, that marks the Byzantine camei and ivory carvings. The reason for this extinction of intaglio-engraving is obvious enough; signets cut in hard stones were no longer in request, the official seals for stamping the leaden bullæ authenticating public documents were, like coin-dies, sunk in iron; whilst those for personal use were engraved in the precious metals.

Camei were the ornaments above all others deemed appropriate for reliquaries and similar furniture of the altar; a tradition dating from imperial times. In the

estimate of art then current, the value of the material and the time expended in elaborating it counted for much. Another consideration also influenced this preference, the greater facility of executing a tolerable work in relief than in intaglio: a fact declared from the first by the nascent art producing the perfectly modelled Etruscan scarabei that serve as vehicles for such barbarous intagli upon their bases as we have above noticed, and confirmed by this second childhood of the Byzantine school.

It is at first sight apparent, from two considerations, that the genuine Gothic artists never attempted engraving upon hard stones. The first, and this is an argument of the greatest weight, is that no gems are to be met with exhibiting purely Gothic designs. We know from the innumerable seals preserved, both official and personal, many of them most elaborately drawn and artistically executed, what would be the designs that gems engraved by a worker contemporary with these seals must necessarily have exhibited; for, as the analogy of the two arts requires, the same hand would have cut the intagli in stone and the seals in metal. Thus at a later time we find that the famous gem-engravers of the Revival, such as Il Greco, Matteo del Nazzaro, and Valerio Belli, were also die-sinkers. Any gems, therefore, engraved either in Italy, France, or Germany between the years 800 and 1453 would necessarily present such subjects as saints in ecclesiastical or monastic costume, knights arrayed in the armour of their times, and, above all, architectural accessories, canopies, niches, and diapering, the customary decorations of the mediæval seals in metal.

Besides this restriction as to subjects, the drawing of those ages has, even in its highest correctness, a peculiar character never to be mistaken, and which even pervades the paintings of the Italian school down to late in the

fifteenth century, and those of the German for a century longer. Lastly, a class of subjects distinct from any known to antique glyptic art, *armorial bearings* arranged according to the rules of heraldry, would have constituted a large portion of anything executed in those times for seals, and yet such are wholly deficient. Again, in the choice of the antique intagli set in mediæval seals, there is often evident a desire to pick out some figure agreeing with the owner's cognisance. On the other hand some of the metal seals exhibit in their heraldic animals an attempt to copy representations of the like objects upon gems. Antiques of the class being so highly esteemed on the score of the supposed mystic virtues of both substance and sigil, doubtless, had it been within the mediæval engraver's power, a "stone of virtue" would have been preferred by him for the purpose when about to execute the signet of a wealthy patron.

On this consideration our second argument is founded. The great number of antique gems set in mediæval privy seals sufficiently proves how much such works were in request. The legends added upon the metal settings enchasing them show how the subjects were interpreted to suit the spirit of the times, often in a sense so forced as must have tried the faith of even their simple-minded owners. Certainly, had it been possible to execute in such valued materials designs better assimilated to the notions they desired to embody, such would have been attempted in a manner more or less successful, but still bearing unmistakably the stamp of Gothic art. This remark applies exactly to the latest intagli of antiquity, or rather to the earliest of mediæval times, the date of which can be accurately ascertained, the signets of the Emperor Lotharius. One is set in the cross which he presented to the Cathedral of Aix-la-Chapelle, an oval crystal, $1\frac{3}{4} \times 1\frac{1}{2}$ inch in dimensions, engraved with his head in profile covered with the closely fitting Roman

helmet seen upon the contemporary coinage. Around runs this legend cut in the stone, in imitation of a favourite Byzantine invocation which is found upon the *aurei* of the same epoch—

+ XPE ADIVVA HLOTHARIVM REG.

—"Christe adjuva Hlotharium Regem."—Both the style of the portrait and the lettering agree with those seen on the Carolingian *sous d'or*.

Still more curious, because betraying more of a national character, is the other seal of Lotharius,* of which an impression only exists attached to a document, dated 877, preserved in the archives of the department of the Haute-Marne. It shows the Emperor's bust in full face, the hair long and parted, with seemingly a nimbus over the head, having the hand upon his breast, and in the field something like an arrow, perhaps intended for a palm-branch. The entire design is replete with the taste of the age, retaining no reminiscence of the antique even in its lowest decline.† The bevelled edge indicates that the stone was a nicolo about $1\frac{1}{4} \times 1$ inch in size. On the metal setting is the legend, cut in large letters—

LOTHARIUS DEI GRACIA REX.

The Byzantine camei themselves supply a further illustration; they exactly agree in character with other bas-reliefs of the same origin in whatever materials they may be executed, ivory, box-wood, marble, or bronze.

The British Museum has lately acquired two most interesting memorials of this monarch's patronage of the fast dying art. The first is the *morse* which from time imme-

* Figured in the 'Revue Archéologique' for 1858.

† See the "Trésor de Conques," quoted further on, for the strange intaglio of the Saviour in amethyst, of this period.

morial served to fasten the robes of the Abbot of Vézor on the Meuse, when in full pontificals. It is a circular plaque of crystal 6 inches in diameter, with the legend of Susanna and the Elders (conveying an apt and humorous moral to the wearer) engraved or rather faintly etched in separate scenes depicted in the true Anglo-Saxon taste, each with an explanatory inscription below. But what gives the piece the greatest value is the circular legend in the centre, **LOTHARIUS REX ME FIERI FECIT**. The reversing of the letters proves that the engraving was intended to be seen *through* the crystal, being laid upon a coloured backing as was the rule in that age. The setting of silver gilt, though ascribed as a matter of course to St. Eloi, is in reality of late Gothic workmanship. The second piece, the Crucifixion, cut upon the plane face of an enormous crystal *cabochon*, 8 inches long, is manifestly from its peculiar technique due to the same school, probably to the same hand as the first.

In the treasury of Noyon Cathedral there was preserved down to the time of the Revolution "the small seal (*secretum*) on crystal, mounted in gilt bronze, that had belonged to St. Eloi, dec. 659." La Croix, however, says nothing about the engraving upon it; a most provoking piece of negligence, inasmuch as the material of the signet, crystal, never used by the ancients for that purpose, makes it more than probable that the intaglio was of the times, perhaps actually from the hand of the goldsmith-saint. We are certified of his skill in the cognate art of die-sinking, the elegant (for the age) *solidi* of his sovereign Dagobert remaining to attest the same.

Amongst the Transalpine nations, at least during the last two centuries of the period above indicated, heraldic devices would have been beyond all others the subjects to employ the seal-engraver in preference to those of a religious cha-

racter. In fact, the learned Dutchman Agricola writing soon after 1450 mentions the engraving of coats of arms upon the German onyx as then in common use, without the slightest allusion to that art as having been but recently introduced into Holland. And such was the material of the signet of Charles the Bold (slain 1477) which Comines describes as "Un anneau et y avoit un fusil (*spindle* heraldic) entaillé en un *camayieu* où estoient ses armes : " *camayieu* at the time signifying only the *stone* onyx or agate, not the *work* upon it. However, as Bruges was then famed for its jewellers (L. de Berquem flourished there at that time), no doubt every new invention in the lapidary's art speedily found its way thither, and was cultivated to the utmost. It is on record how munificently similar discoveries were remunerated by the wealthy of those ages, as the same Duke's liberality to the inventor of diamond-cutting conspicuously testifies.

Briefly to sum up the substance of the preceding arguments. For the space of five centuries the Gothic seal-engravers were employed in executing an infinite number of signets in metal, to which business all their skill was devoted, as the elaborateness and occasional merit of the work manifestly proves. The designs on these seals were invariably in the taste of their age, being either religious or heraldic, and generally accompanied by architectural decorations. The style of all these ages has an unmistakable character of its own, from which the simplicity of the artists could never deviate by an attempt to revert to antique models; indeed, whatsoever Gothic art has bequeathed to us shows the exact date, almost the very year of its production. Yet nothing, to speak generally, displaying the Gothic style has ever come to light amongst the profusion of engraved stones preserved, not even amongst those set in church plate, which would have admitted as more appropriate to its own

destination any contemporary work, had such been attainable. As a proof of this, immediately upon the Revival we find the most eminent gem-engravers employed almost exclusively in executing crystal plaques with intagli of Scriptural subjects for the furniture of the altar, by the order of Popes and Cardinals.

Nor did such an exclusion of contemporary works (had any existed) arise from a disregard of the productions of the glyptic art. The rudest works of antiquity are to be seen enchased in Gothic goldsmiths' work, and honoured there with the same precious mountings as the finest and most costly stones. It was enough that the subject suited the taste of the goldsmith, the art exhibited therein was altogether disregarded. It is very plain besides, that, in consequence of the prevalent belief in the virtue of sigils, all engraved stones were esteemed as more valuable than those not engraved, even though the latter were of a more precious species. Again, we must remember it was not its mere antiquity that gave the sigil its virtue: *that* was derived entirely from the planetary influence under which it had been made, and therefore the same and invariable whatever was the date of its execution. For example, we have abundant proof that, as soon as the art was revived, the manufacture of astrological talismans flourished quite as vigorously as of old under the Lower Empire. The case therefore stands thus. We find signets as important as ever, and their execution employing the best skill of the age, but taking for their material only metal; whilst, nevertheless, antique intagli in gems were more prized than before, and were adapted to the prevailing notions by the most forced interpretations. We find the supply, too, falling so short of the demand that the very rudest were accepted and highly estimated by persons not destitute of an appreciation of the beautiful, or at least of the highly finished—and,

nevertheless, in spite of all this love of engraved stones, not a single production existing of the sort that can be assigned to a truly Gothic artist. From these considerations we are forced to agree that the general conclusion of archæologists is well founded, and that the art during all the period above specified was totally extinct in Europe except within the precincts of Constantinople.

It is true that a passage or two in the works of mediæval writers seem to contravene this conclusion,—for example, where Marbodius, writing at the close of the eleventh century, directs how to engrave particular sigils on the proper gems: such as a vine entwined with ivy on the sard; a lobster with a raven on the beryl; Mars and Virgo holding a branch on the calcedony, &c.; directions which at first sight would appear to indicate the existence of workers capable of executing his directions. But in reality the passage proves nothing, being no doubt merely transcribed from the same more ancient sources whence he drew the materials for his *Lapidarium*.

We come now to consider a most interesting class of monuments, and which may be pronounced exceptions establishing the rule; few indeed in number, and their origin forming the most difficult problem to be encountered in the history of this art. These exceptional pieces are what Vasari alludes to (*Vita di Valerio Belli*) where, treating of the engravers of his own age, the Cinque-Cento, he has these remarkable words:—"The art of engraving on hard stones and precious stones (*gioie*) was lost together with the other arts of design after the fall of Greece and Rome. For many and many a year it continued lost so that nobody was found to attend to it, and although something was still done, yet it was not of the kind that one should take account thereof. And, so far as there is any record, there is no one to be found who began to work well and to get

into the good way (*dar nel buono*), except in the times of Martin V. and of Paul II. (1417 and 1464). Thenceforward it went on improving until Lorenzo the Magnificent, &c." Vasari's "*buono*" always means the classic style; the expression "although something was still done," cannot be understood as having reference to nothing more than the Byzantine camei that occasionally found their way into Italy, or to works done in that country by the Greek artists, so much employed before the springing up of a native school, as painters and architects, like Buschetus, the builder of the Duomo at Pisa, and those who raised S. Marco at Venice in its purely Byzantine style. The mention of the two popes indicates the place of the practice and the improvement of the art as Rome itself; in fact, we know that Paul II. was a passionate lover of gems, and left to his heirs a magnificent collection. A cameo portrait of the pontiff amongst them is said by Giulianelli to be a fine performance, and to show the hand of an accomplished artist, affording the best confirmation of Vasari's statement.

But to go back to the very earliest times in which any traces of the art appear, Scipio Ammirato (*Hist. Flor.* p. 741) mentions a certain Peruzzi, "*il quale era singolare intagliatore di pietre,*" as forging the seal of Carlo di Durazzo. This was in the year 1379. Here then is an instance, not to be looked for at so early a period, of a prince having for his seal an engraved gem, and that apparently not an antique, else the Florentine artist had not been competent to imitate it so exactly. Again, Giulianelli (p. 76) quotes Gori's *Adversaria* to the effect that before the year 1300 the Florentine Republic used two seals—both engraved stones. The first, large, for sealing public documents, was a plasma engraved with a Hercules (one of the supporters of the city arms), with the legend running round it—*SIGILLVM FLORENTINORVM*. The other,

small, for letters, bore the Florentine lily; legend—SIGILLVM PRIORVM. The mention of the *large size* of the former seal, as well as the subject in such a stone, suffice to show that this plasma was not an antique intaglio fitted into the seal with the legend added upon the metal; whilst the engraving upon the second must necessarily have been done expressly, as no such device could have been supplied by the relics of antiquity. Giulianelli also remarks, with some plausibility, that, in the same way as the art of mosaic-working was kept up at Rome during the ages following the fall of the Western Empire, there is reason to believe that the art of gem-engraving may in like manner have been maintained there.

The signet of Jean sans Peur, Duke of Burgundy (d. 1417), is preserved. His arms are engraved upon a pale sapphire, which is colored underneath with the proper heraldic tinctures. In the Waterton Collection I observed a shield of arms very skilfully cut in a fine Jacinth, and set in a ring evidently by its fashion belonging to the first half of the fifteenth century. 'Le Trésor Sacré de Saint Denys' (1646), describes,—“L'anneau du mesme glorieux Roy Saint Louis qui est précieux: Il est d'or semé de fleurs de lys, garny d'un grand saphyr quarré sur lequel est gravée l'image du mesme saint avec les lettres S. L., qui veulent dire *Sigillum Lodovici*. Sur le rond de l'anneau par le dedans sont gravez ces mots, *C'est le Signet du Roy S. Louis*, qui y ont esté adjoustez après sa mort” (p. 107). The wedding-ring of the same prince is said to have been set with a sapphire engraved with the Crucifixion; the shank covered with lilies and *marguerites*, allusive to his own name and his wife's. This attribution of the first is a mere *custode's* story. Mr. Waterton lately examined the gem, and puts it down at a much later age: the king, a full length, has the *nimbus*, proof positive that the figure is posterior to his beatifi-

cation. It probably belongs to Louis XII.'s reign. That the Italian lapidaries could at all times shape, facet, and polish the softer stones, such as amethysts, garnets, emeralds, is apparent from the number of antique gems of those species extant, but recut into the then fashionable octagonal form for the purpose of setting in mediæval rings.

Vasari's second date indeed, 1464, might be supposed to have some connexion with the influx of Greek fugitives after the fall of Constantinople eleven years before. But Vasari would certainly not have discerned any "improvement" in what *they* were capable of producing, for Italian plastic art was by that time fully developed, as we see by Luca della Robbia's terra-cottas, not to mention the bas-reliefs of Ghiberti and Donatello. And again, in all probability very few of the artist class fled from Constantinople, the Greeks naturally enough preferring the tolerant Mohammedans to their persecuting, more detested rivals of the Latin Church. The emigrants were the nobles, special objects of jealousy to the conquerors, and the grammarians, whose teaching was greatly sought after in Italy and most liberally remunerated. Besides this, Byzantium, when the empire was once more re-established after the expulsion of the Franks, who had held the city during the first half of the thirteenth century, did nothing more for art, its vitality having been utterly exhausted by the grinding tyranny of those barbarians. When Vasari specifies two particular periods after 1400, and quotes the pontificates of two popes as manifest epochs of improvement in gem-works, he must be referring to pieces done in Italy and by Italians. It is very provoking that Vasari, usually so loquacious, should have passed over this most interesting dawn of the art with such contemptuous brevity. He mentions no engraver by name antecedent to Gio. delle Corniucle, who worked for Lorenzo

dei Medici, and had learnt the art from "masters of different countries" brought to Florence by Lorenzo and Piero his son, to repair (*rasettare*) the antiques they had collected. These expressions prove that gem-engraving was flourishing already in other places before it was domiciled in Florence; and this very probably is the reason why the patriotic Messer Giorgio passes so slightly over these earlier celebrities—"vixere fortes ante Agamemona." Milan was long before noted for its jewellers; Antellotto Bracciaforte was celebrated in the fourteenth century. These lapidaries cut into tables and pyramids the harder precious stones, such as spinels and balais rubies, and even *polished* the diamond before L. de Berquem's discovery in 1475 of the mode of *cutting* that stone; and therefore, as far as the mechanical process was concerned, they were fully competent to engrave intagli. The engravers named by Camillo Leonardo, as flourishing in 1502, may have been Vasari's "foreign masters;" they will be considered when we come to treat of the Revival.

It was in the year 1488 that Lorenzo founded the Accademia di S. Marco, appointing as president the aged Bertaldo, the favourite pupil of Donatello, for the cultivation of all the fine arts, including the glyptic. But it was long before this, and in his father's lifetime, that he had summoned the foreign engravers above alluded to. Inasmuch as Gio. delle Corniuole learned the art from them it must have before been extinct at Florence. Vasari's expression, "*diversi paesi*," would, in the language of his times, apply to the states of northern Italy almost as strongly as to Flanders, or to Alexandria, for to the Tuscan even those of the next city (like Pistoia) were foreigners and "natural enemies."

The die-sinkers of Vasari's age being, as a matter of course, the most eminent gem-engravers, such was probably

the case in the century before; and Pollaiuolo, whose dies for the Papal coinage he so highly extols, may be supposed likewise to have tried his skill upon gems, and to have inaugurated the improvement that dawned in his times at Rome, where he and his brother worked till their death in 1498. And since the earliest works quoted by Vasari are both portraits in intaglio—that of Savonarola (put to death in 1498), by Gio. delle Corniule, and the head of Ludovico Sforza (Duke of Milan from 1494 to 1500), executed in ruby by Domenico dei Camei*—we may conclude that the pieces done in 1417 and 1464, which began to show signs of improvement, were similarly portraits, and in intaglio. Such was naturally the first method in which the die-sinker would essay his skill upon the new and refractory material, and the one in which the result would be most serviceable to his patron. No camei of that age are to be found that can be imagined to exhibit the improvement mentioned by Vasari, and the supposed cameo portrait of Paul II., above quoted, I very much suspect belongs to a later pontificate.†

Vasari's hints, coupled with these facts, throw some light upon the origin of that rare class of intagli mounted in massy gold rings made after the mediæval fashion, which, both by the intrinsic value of the stone and of the setting, evince they were designed for personages of the highest rank. On this very account such are the precise objects likely to exhibit the most novel and most admired improvements in the art. First amongst these ranks the Marlborough spinel engraved with a youthful head in

* Who doubtless executed in the same precious material the portrait in relief of his conqueror, Louis XII. (now in Her Majesty's Collection).

† No cameo portrait of certain attribution is known to me of an earlier date than that of Louis XII. in agate-onyx (Orleans).

front-face, wearing a crown of three fleur-de-lys. The intaglio, in a small square stone, is deep-cut and neatly done, but the face is quite the conventional Gothic head seen on coins, and exhibits no individuality whatever to guide us in attributing it to any particular personage. It is set in a massy gold ring ribbed longitudinally, and chased with flowers in the style prevailing about the middle of the fifteenth century, a date further indicated by the lettering of the motto engraved around it on the bezel—*tu il nst*—"There is no one like him." It is evident that both intaglio and ring are of the same date, for, besides the Gothic fashion of the crown, the work of the intaglio has nothing of the antique character, and, though highly polished internally, does not appear to have been sunk by the ancient process; this last remark, indeed, applies to the entire class now under consideration. The portrait may be intended for some Italian prince of the age. The only circumstance against this explanation is that the motto is in black letter, a Tedescan barbarism unknown in Italy, where the round Lombardic continued in use until superseded by the original Roman about the date of 1450. The species of the gem at first suggests to us the famous portrait of Ludovico Sforza already noticed; but, that being on a ruby the size of a *giulio* (i.e., an inch in diameter), it follows necessarily almost that, like the heads on the improved coinage of the times (imitated by Henry VII., and by James IV. of Scotland in his bonnet-pieces), the latter would have been in profile in somewhat slight intaglio, stiffly drawn, yet full of character, like the contemporary relief in ruby of Louis XII.

The Marlborough gem is (it ought to be mentioned) described in the old catalogue as the "Head of a Lombard king;" but not only does the form of the crown contravene this explanation, for these barbarians, as the coins and the

contemporary Frankish *sous d'or* attest, aped the diadem of the Byzantine Cæsars; whilst for their signets they had their own image and superscription cut on gold rings, of which Childeric's is a specimen, or on large gems of the softer kinds, as in the two seals of Lotharius above described.

Mr. Albert Way discovers in this little portrait a resemblance to that of our Henry VI. upon his great seal. Of this similarity there can be no doubt; yet, unfortunately, such a coincidence is far from deciding the question, such portraits being entirely conventional, and suiting equally well any number of contemporary princes. He conjectures that the ring, a lady's from its small dimensions, may have belonged to Margaret of Anjou, which is, indeed, supported by the loving motto, "There is no one like him." This pleasing and romantic theory has, doubtless, several circumstances in its favour. This princess coming from the south of France (if we allow that the art in Italy was sufficiently advanced to produce such a work), her position would have enabled her to procure its best and earliest performances. Her marriage with Henry VI. took place in 1445, a sufficient space of time after the first epoch (1415), named as that of an improvement in the art in Italy. Her father, the "good king René," had been dispossessed of Naples in 1442, only three years before; he was himself a painter as well as a poet, and introduced many useful arts into Provence, glass-making amongst the rest. The last being then chiefly cultivated with a reference to art in the production of elegant vessels or of painted windows, there is a probability that gem-engraving likewise may have shared his patronage. Such an attribution of the ring would also explain the appearance of the black letter, used till late in the following century by the French, for *posies*, and the general style of the jewel itself, which certainly is not of



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Italian workmanship. But enough of attributions founded upon mere probabilities. In the Uzielli Collection there was a somewhat similar work (procured in France by Bööcke), a female head in front-face very deeply cut in an octagonal amethyst, but quite in the stiff Gothic manner of a metal seal, and certainly not antique, not even to be referred to the Lower Empire. It was set in a very heavy gold ring made like a many-stranded cable, a fashion much used throughout the fifteenth century, and, indeed, extremely tasteful. Here, also, both gem and ring are apparently of the same date, but there is no inscription of any kind to assist conjecture. Of such heads given in full face more shall be said when we come to another and a particularly interesting specimen of the kind.

A greater affinity to the "Henry VI.," both in material, execution, and lettering, is the jacinth intaglio now in the Braybrooke Collection, set in a weighty though plain ring, which is said to have been found in Warwickshire. The device is a triple face combined in one head, seen in front, but differing altogether in treatment from the three masks thus united so common in Roman work. Here, indeed, a certain Gothic grimness pervades the design, and the hair is done in a manner totally different from the ancient, being represented by thick straight strokes, each terminating in a drill-hole. The intaglio, highly polished, is deeply sunk in the stone, and executed with the very greatest precision. On the beasil is the motto *noel* twice repeated. This triune face is the cognisance of the noble Milanese family, Trivulzi, being the rebus on the name, "*quasi tres vultus*." The style of this intaglio, so bold and forcible, yet full of a Gothic quaintness, has no similarity whatever to the Roman antique. There can be little doubt that we have here an actual gem cut at Milan about the year 1450. A conjecture that would account for the

use of the black letter in the motto, will plausibly indicate at the same time the former owner of this valuable signet. Gian Giacomo Trivulzio, surnamed "the Great," born in 1441, having been slighted by Ludovico Sforza, became the most active partisan of his mortal enemy, Charles VIII., and afterwards of Louis XII. and François I. What, then, more natural than that he, a general in the French service, should inscribe upon his family signet the well-known Gallic war-cry, "Noel," i. e. Emanuel, "God be with us," and written in the character still prevailing in his adopted country?

Our third example is analogous to the last in many respects. It also is cut in a precious material, a large and good sapphire, and is a female face in profile, the head covered with a cloth after the fashion of the Roman *contadine*. It is worked out in a manner resembling the preceding, allowance being made for the difference necessitated by the superior hardness of the stone, the most difficult (after the diamond) that ever taxes the engraver's skill. The intaglio has an extraordinary polish, but in technique equally as in design it differs totally from the rare antiques extant in this stone, and yet more from the numerous examples in it executed after the Renaissance. Round the bezel, in neat Lombard letters, runs the warning, *TECTA LEGE LECTA TEGE*, a favourite motto for mediæval seals. On the sole ground of this motto the signet has been attributed to Matthew Paris, and the head-cloth fancied to be a Benedictine hood; apart from all other considerations, so valuable a ring was beyond the station of a monk like that chronicler. The Lombard character may appear on works made in the same year as others inscribed in the black letter, supposing the former executed in Italy, the latter by a French or German jeweller. The subject is undoubtedly the very one that we should expect a mediæval

engraver to select for so valuable a stone—the head of the Madonna. There is an attempt to represent curls where the hair is disclosed beneath the head-cloth, the conventional drapery for such a type: blue is, moreover, the colour appropriated to the Virgin Mary. This ring, also massy and intrinsically valuable, was found in cleaning out an old well at Hereford. Thus we have, within the limited circle of my own experience, three intagli on precious stones, and bearing a certain family resemblance to each other.

Last to be described, but not the least important, is an intaglio on an occidental cornelian, not a *sard*. It is a female bust in front face; upon the head is a sort of diadem, placed horizontally; round the neck is a chain, supporting a small undefined ornament. At first sight this bust strongly reminds one of the type upon the coins of Licinia Eudoxia in the fifth century; but there can be no doubt, after examination, that it is designed for a Madonna. The work indeed is very tolerable, but the face has the usual impudent and smirking expression that marks the female heads in the later ages of Gothic taste; certainly such a manner was foreign to the Roman hand, even in the lowest stages of the Decline. Imperial portraits, even after the execution had become quite barbarous, are still successful in preserving a certain rude expression of dignity and repose. This stone is not set as a ring, but in an octagonal silver seal, in shape far from inelegant. The legend on the setting—PRIVE SVI E POY CONV—"Privé suis et peu connu," is well cut in bold Lombardic letters, like that on the ring last mentioned. This seal, found at Childerley, Suffolk, in 1861, was ceded by the late Mr. Litchfield of Cambridge to the Prince of Wales.

All the above described engravings distinguish themselves at the very first glance from the innumerable examples of

really antique intagli adapted to mediæval usages. The latter, whether the finest Greek or the rudest colonial Roman, have an air of antiquity about them which cannot be mistaken, in addition to the characteristic shaping of the stone itself. For all antique gems (excepting the sard, the red jasper, and the sardonyx, when cut transversely by the older Greeks) have always a surface more or less convex, and more especially so in the case of the three precious kinds we have been considering—this in all the instances cited is perfectly plane. The work also betrays in every line the heavy touch of the engraver accustomed to cut seals in metal.

It is only a matter of wonder why the Italians (at least in the great trading cities, Pisa, Venice, Genoa) did not sooner turn their attention to gem-engraving; in constant intercourse as they were with the natives of Alexandria and of the Syrian ports, to say nothing of their artistic relations with the Byzantine Greeks. In all these regions the art was at the time extensively practised, the more especially amongst the Mohammedans, in the cutting of Cufic, and later of Persian calligraphy with the accompanying arabesques and floral decorations. This is the more singular as the Italians are known to have learnt many arts from the Arabians, chiefly those established in Spain, such as the manufacture of ornamental glass, enamelled wares or Majolica, and damascening metal. Many Italian words relating to the arts betray the source whence the latter were derived, being pure Arabic, such as *zacca*, *tazza*, *gala*, perhaps also *cameo*, &c. It is not, however, unlikely that some amongst the ruder talismans, on which Hebrew letters appear, were made in the interval preceding the date of 1417, hinted at by Vasari as the space when something continued to be done, although it was of no account. Yet, had the Italians, before the year

1400, practised gem-engraving even to this limited extent, we should expect to find a class of intagli existing, of which no examples have yet presented themselves, namely, the patron saints of the respective cities, just as the contemporary Byzantines were doing with their St. George, Demetrius, and Nicolas on plasma and bloodstone, and their own mintmasters in the types of their national coinages. We should expect often to find on gems the well-known figure of St. John of Florence and his old lion "Marzocco;" the "Tota Pulchra" of Pisa; the Santo Volto of Lucca, and her St. Martin; and above all the Winged Lion of Venice. The last was the device beyond all others the one for a merchant's signet, and therefore does it figure on so many counters or Nuremburg Rechenpfennings.

Sometimes indeed a calcedony or cornelian is found bearing a regular "merchant's mark," but all known to me seem posterior to the year 1500, and may have been engraved as late as Elizabeth's reign, which has left abundance of signets of this sort in metal.

To return to the triple face on the jacinth above described: its most weird magical-looking aspect irresistibly suggests an equally strange hypothesis to account for it. It strongly resembles the heads of certain mysterious statuettes bearing Arabic legends of darkly obscene purport, published by Von Hammer (*Mines de l'Orient*, vol. vi.) as the very images of *Baphomet* that the Templars were accused of worshipping. It certainly would well represent the "*capita quorum aliqua habebant tres facies*" specified in the articles of accusation. Hence sprung the but too seductive idea that some dignitary of the Order, stationed in the East, had possibly employed a native engraver to execute after his instructions this image on a precious stone, whilst the same theory would account for the other female heads similarly on precious stones, whose style is evidently contemporary

with this triplet's. In that case all such female heads would typify the Female Principle, that important element in the Gnostic scheme, their Achamoth, or Wisdom. As on the Roman talismans of the sect a Venus appears in her place to the eyes of the uninitiated, so a bust that would do duty for a Madonna might have served to baffle the curiosity of the profane, when adopted by these latest cultivators of the Gnosis, to typify their mystic *Mete*.

In such a sense the enigmatical motto "I am secret, and little known," and the injunctions to silence would be highly appropriate, the true meaning of the devices being only understood by the "free, equal, and admitted brother;" but such an explanation, tempting as it is, will not stand a closer investigation, for it is based upon a mere chimera. The figures so laboriously collected, so ingeniously interpreted by Von Hammer, manifest in everything the spirit of the Cinque-Cento and a certain inspiration of Roman art, for in some the idea has evidently been borrowed from the Hercules wrapped in his lion's skin, whilst the armour in others is much too classical in its details to have been of the work of the Templar times. The astrological symbols, too, so profusely interspersed, are not even as ancient in form as those employed by the Gothic architects in their sculptured decorations, but exactly correspond with those found in printed books of the sixteenth century. The Arabic inscriptions also are in the modern Neskhi, which had not superseded the Cufic in the ages in question; and this circumstance alone suffices to demolish the whole fabric he has so ingeniously reared. All these considerations united show that these *Teraphim*, if not altogether modern forgeries, were made to serve some purpose in the proceedings of the alchemists or astrologers in the train of the emperor Rudolf II., or perhaps, as certain Masonic emblems denote, they had reference to the arcana of the

Rosicrucians. The latter flourished amazingly in Germany about the opening of the seventeenth century, and before they were merged into the Freemasons sometime in the succeeding; and, seeing that the *motives* of these statuettes are evidently borrowed from Florentine bronzes, the latter explanation is, perhaps, the nearest to the truth. At the assigned date the notions of the Kabala and mysticism of every kind flourished most vigorously; indeed the astrology and alchemy of the preceding ages were simple science conducting its investigations according to the rules of common sense, when compared to the extravagant theosophy established by Paracelsus and his disciples.

From all this we are driven back to the conclusion before attained from other data, that these mysterious intagli, instead of being purely mediæval works, are specimens of the dawning Revival, and belong to the school of the Quattrocentisti. By the very beginning of that age the Italians already sought after engraved gems as works of art, as appears from Cyriac of Ancona's letter respecting the coins and gems collected by the Venetian admiral, Bertuccio Delfin, the first possessor of that famous amethyst, the Pallas of Eutyches. His words describing the latter prove that the merit of a fine intaglio was perfectly appreciated in the year 1445.

Mr. Albert Way has favoured me with an impression of a seal containing an intaglio, perhaps the most indubitable example of a mediæval engraving of all yet mentioned. It is a female bust, with a band around the head, and another under the chin: the hair is tied in a large bunch at the back of the head, a fashion peculiar to the early part of the fourteenth century. In front is a spray with flowers: a Gothic lily in its conventional form. The execution of the intaglio, highly polished inside, though far from rude, differs entirely from the antique. The subject, I have no

hesitation in pronouncing "Santa Maria del fiore," and engraved by an early Florentine; perhaps an actual specimen of the skill of Peruzzi, that "singolare intagliatore di pietre." An artist capable of such a performance in that age would well merit such a reputation.

The engraved stones set in mediæval metal works, even in the most important pieces remaining, such as the shrine at Cologne, and that of St. Elizabeth at Marburg, to be described hereafter, are all of Roman date and of trifling artistic value—probably because they were extracted out of Roman jewelry then in existence belonging to the latest times of the empire. The finer works of Greek art, *ancient* even to the Romans themselves, in the age of Julius Cæsar, as we have already seen, had, one may well suppose, disappeared in the ages following the fall of the empire, and those we now enjoy are the fruit of modern research amongst the remains of long-buried Italian and Grecian opulence. Of this fact, the scarabei are a proof, now so abundant, yet unknown to the mediæval jeweller, or to the earlier collectors after the Revival, almost in the same degree. In fact, the whole domain of archaic Greek and Etruscan art may be said to have lain in darkness until a century ago, as that of Assyrian did until our own times.

Not more than two engraved gems, both camei, with designs in an unmistakably Gothic style, have come under my notice. Of these the first can easily be accounted for, and adds no argument to either side of the question; not so the second, which sets us as hard a problem in its class as the ruby forming the first subject of this dissertation.

To begin with the first cameo, formerly in the Uzielli Collection. The Madonna, a half-length and seen in front face, holds before her the Infant supported on a cushion resting on the balustrade of a balcony containing them. They are enshrined under a deep canopy sculptured in the

latest Gothic or Flamboyant style. But since this style lingered on in France and Flanders late into the sixteenth century, in a sacred subject like this (especially as it may have been the copy of some ancient sculpture of peculiar sanctity), the introduction of Gothic ornamentation does not necessarily prove that the piece was executed before the year 1500. It may in fact have been done on this side of the Alps long after the classic style had regained its hereditary dominion in Italy. The work is very smooth and rounded in its projections, although in the flattest possible relief; and its whole manner reminds one strongly of that characterising the cameo portraits of Henry VIII. and his family, of which there are several known. In all likelihood it was the work of some French or Flemish engraver in the reign of François I. Or indeed the seal-engraver, mentioned by Agricola, in Germany and Holland towards the end of the preceding century, had they attempted cameo-cutting, would have adhered to the Gothic manner and produced something corresponding with this. The stone is a black and white onyx, the relief in the dark layer, $1\frac{1}{2} \times 1$ inch.

The second is an agate-onyx, 3 in. high by 2 wide. In the white layer is most rudely carved Christ Ascending, holding a long cross; before him, a kneeling figure, a subject frequently seen in sculptures upon tombs. It is not possible to describe the rough chipped-out execution of the relief, the stone appearing as if cut away with a chisel. Neither work nor design bear the least resemblance to Byzantine camei, even the lowest of the class. The only plausible explanation is to suppose it the first essay of some German carver, who had acquired some slight notion of the mechanical process from the Italian inventors, and had attempted a novelty as to material, following his own national taste in everything else. The stone seems to be a

true agate-onyx, perhaps of the German species, not the softer alabaster-onyx often used for camei at a later date. This curious piece is supposed to have been found in Suffolk. The outline of the stone being irregular, it is difficult to conjecture the purpose it was intended to fulfil: perhaps to be set in a cross, or some object of sacred use. Even in this case, bearing in mind that a work in the mediæval style would have been consistent with the state of art in England long after 1500 (the Gothic type was for many years retained by Henry VIII. in his coinage), this monument does not necessarily carry us back to the first period mentioned by Vasari, still less to the times anterior to the year 1417.*

After all, upon consideration of these data, the only conclusion that they justify seems to be one not very dissimilar to that generally adopted by archæologists—the purely Gothic artists, down to the early Revival (meaning thereby until after 1400), never attempted gem-engraving. Vasari, in his remark that “something continued still to be done,” must refer to the feeble productions of the Byzantine cameo-cutters; but his “improvement in 1417” cannot but apply to Italy, and be the source of the singular *intagli* in precious stones, whose peculiar character is only to be explained upon this supposition; whilst the Gothic camei may upon internal evidence be ascribed to Teutonic apprentices in the new art, and so be in reality much posterior to the early period properly the subject of our investigation.

* Chabouillet (*Glyptique au Moyen Age*; *Rév. Arch.* 1854, p. 550) has published three camei in the French cabinet, which he considers not of Byzantine origin. The first, Christ teaching his disciples, he ascribes to the tenth century; the next, Christ in flowing robes standing under a vine, to the thirteenth; the third, the Adoration, an exquisitely finished piece, to the close of the fifteenth. He judges them Italian.

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XXX.

THE natural sequel to the chapter on mediæval gem-engraving, given in the preceding pages, is a brief notice of the seals and other metal work of the middle ages to which antique gems were so often adapted, as the inspection of any collection of old documents will show.* The subjects engraved upon such gems were interpreted by their new possessors as representing Scriptural or legendary personages and events: nor could it be otherwise in the times that saw

.... "Peter's keys some christen'd Jove adorn,
And Pan to Moses lend his pagan horn,
Saw graceless Venus to a Virgin turned."

Thus viewed the triple Bacchic mask of the Roman stage was revered as the Trinity in person, and so declared by the added legend "*Hæc est Trinitatis imago*;" every veiled female head passed for a Madonna or a Magdalene, and received an appropriate motto; and Isis nursing Horus could not but serve for the Virgin and the Infant Saviour. Nor was this substitution confined to gems alone, for the long-famed "Black Virgins" of Auvergne, when at last examined by the critical eye of the antiquary, proved to be actual basalt figures of these imported Egyptian divinities, which, having merely changed names, continued to attract devotees to their shrines, and in greater flocks than before. That frequent type, Thalia holding a mask in her hand, by an ingenious interpretation becomes Herodias carrying the Baptist's head, whilst the skipping little Bacchic genius, her usual companion, is her daughter, who danced to such

* The documents in the muniment-room of Corpus Christi College preserve, attached to them, the wax impressions of an amazing number of such adapted intagli—the secreta of the grantors.

ill purpose, and they so appear in a seal of the fourteenth century with the allusive motto, "Jesus est amor meus." Another remarkable example of the same design and its version is supplied by an intaglio recently acquired for the British Museum on the dispersion of the Dineley Collection. It is set in a silver mounting, in the usual fashion of privy seals or *secreta* of this class, in the fourteenth century (with a loop at the top, being thus conveniently carried about the person, or by a cord around the neck); the margin bears an inscription common on amatory seals of the period— + IE SVI SEL DE AMVR LEL—"I am the seal of loyal love." This fine gem is here figured on a scale double of the original. Jupiter with his eagle at his side did duty amongst Charles VI.'s jewels for the similarly attended Evangelist; Silenus, with his crooked *pedum*, was fittingly transformed into some crosiered abbot—

"Purple as his wines;"

whilst Cupids made very orthodox angels. But the unlucky Pan and his Satyrs were for ever banished from the finger, and their forms now appear recast as devils in pictures of the realms of torment; and all this in virtue of their caprine extremities, for *Zernibog*, "the Black God," the Evil Principle of the ancient Sclavonians, had become *Zernebock* in Teutonic parlance, and therefore was considered as compounded of man and goat.

Caracalla's head, with its curly locks close cropped, and its surly expression, was always taken for that of the irascible chief of the Apostles, hence such a gem is known with the name ΠΕΤΡΟΣ added, to make all sure: I have myself observed the same head (in the Bosanquet Collection) similarly *Petri-fied* by the insertion of a key in the field by some mediæval hand.

The monks of Durham took the head of Jupiter Fulgurator for St. Oswald's, and, as such, placed it on their common

seal, with the title CAPVT SANCTI OSWALDL. Serapis passed current for the authentic portrait of Christ, and in all probability was the real original of the conventional likeness adopted by Byzantine art.

The finest cameo in the world, "the great agate of France," the Apotheosis of Augustus, was long respected in the Sainte Chapelle as a contemporary representation of the glory of Joseph in Egypt; whilst another noble work, the "Dispute between Neptune and Minerva," where a tree encircled by a vine (easily mistaken for the serpent) occupies the centre of the group, was presented to Louis XIV. (in 1685) by the authorities of a church in which, from time immemorial, it had been displayed as the picture of Adam and Eve in Paradise. But the highest glory ever attained by a work of the engraver was that of the cameo of the Abbey of S. Germain des Prés which enjoyed for an entire millennium the transcendent (though baseless) fame of adorning the espousal ring of the Virgin Mary, and of preserving the portraits after the life of herself and Joseph. But, alas! antiquaries now remorselessly have restored the ownership of gem and portraits to the two nobodies (probably *liberti*, judging from their names) whose votive legend, "Alpheus with Aretho," is but too plainly legible in our Greek-reading times. When the Abbey was destroyed by fire in 1795, this ring, with other valuables, disappeared; it subsequently came into the hands of General Hydrow, and from him passed into the Imperial Russian Cabinet.

Seffrid, bishop of Chichester (d. 1159), chose for his actual episcopal ring the figure of the serpent-legged Abraxas deity, rudely engraved on a jasper. It had evidently been recommended to him by its numerous virtues as a sigil, whereof Camello Leonardo gives a long list. The ring was found on the hand of the skeleton upon the accidental discovery of his stone coffin, and is preserved in the library

of the Cathedral. The earliest seal of the Stuart family known, that of Walter Fitz Alan (1170), shows that he had been fortunate in obtaining a gem with the knightly subject of a warrior leaning on a cippus, his steed prancing at his side.

Antique intagli set in mediæval seals have in general a Latin motto added around the setting. For this the Lombard letter is almost invariably employed, seldom the black letter, whence it may be inferred, which indeed was likely on other grounds, that such seals for the most part came from Italy, where the Lombard alphabet was the sole one in use until superseded by the revived Roman capitals about the year 1450. Of such mottos a few examples will serve to give an idea, premising that the stock was not very extensive, judging from the frequent repetition of the same legends on seals of widely different devices. Thus a very spirited intaglio of a lion passant, found in Kent, proclaims—"SUM LEO QUOVIS EO NON NISI VERA VEHO;" another gives the admonition to secrecy—"TECTA LEGE, LECTA TEGE;" a third in the same strain,— "CLAUSA SECRETA TEGO." Another lion warns us with IRA REGIA, "The wrath of a king is as the roaring of a lion:" an apt advice for a courtier. Less frequently seen are legends in old French, and these are more quaint in their style; for instance, around a female bust—"PRIVÉ SUY E PEU CONNU;" whilst a gryllus of a head covered with a fantastic helmet made up of masks, gives the advice, in allusion to the enigmatical type,— "CREEZ CE KE VUUS LIREZ," for "Croyez ce que vous lirez."

The young head of M. Aurelius, mounted in a pointed-oval setting, carries the strange notice, "Credat omnis pii jaspidis" (*signo* being understood). Perhaps it was taken for the portrait of Jasper, or Caspar, the first of the Three Kings of Cologne.

Often the legend merely expresses the owner's name; thus an intaglio, Pegasus, reads—"s. JOHANNIS DE BOSCO," who, from the device he has adopted, may be supposed a Templar. An unusually large gem of the Lower Empire, a helmed head (of Mars?) between two Victories presenting him with crowns, declares itself in Early Norman lettering + s. SIMONIS DE ROPPESELEI. The most valuable example known to me is one (Waterton) set with an intaglio of three heads, Julia's between those of her sons Caius and Lucius, exactly as the same type appears on a denarius minted by C. Marius Trogus (a moneyer of Augustus'), whose signet the gem in all likelihood was at the first. The inscription, "s. ANDREOTI DE S'RA," proves it to have been reset for some Italian *Andreotto* di Serra (?), who doubtless thought himself happy in possessing in his seal the *vera effigies* of the Virgin, the Infant Saviour, and his Precursor. Another (in the same collection), a finely engraved Persian vizored helmet, a type commonly entitled the "Head of Darius," is encircled with the legend s' CONRADI DE COMITE, "Corrado del Conte," also an Italian, as appears besides from the pattern of the elegant ring enchasing it.

I cannot, however, help suspecting that the earliest adaptation of antique gems to the purpose of mediæval signets had another and a more rational motive in its origin than the one usually assigned. The Frankish successors to the name of the Cæsars also appropriated by a similar usurpation their images upon gems, by the simple expedient of adding their own superscriptions around the setting. Carloman (764) takes for his seal a female bust with the hair tied in a knot upon the head: Charlemagne, the laureated head of M. Aurelius, adding the legend, + XPE PROTEGE CAROLVM REGE FRANCR.; and later, that of Serapis; both profiles, be it observed, being almost identical in

character. Louis I. (816) seals with that of Antoninus Pius, + XPE PROTEGE HLODOVICVM IMPERATORE: Pepin le Bref with the Indian Bacchus; Pepin duc d'Aquitaine with Caligula's portrait. Charles II. (843) adopts an imperial laureated head (not identified), with + KAROLVS DI GRA REX; Lothaire, that of Caracalla + XPE ADIVVA HLOTHARIV. It is usual to consider all such portraits as having been in those days mistaken for authentic likenesses of divine personages or of saints, and to have been adopted merely out of veneration for the supposed prototypes; but a circumstance has lately come under my notice almost carrying with it the conviction that these princes selected, out of the numerous antique gems at their command, such portraits as presented a resemblance either real or fancied to their own features. However remote the likeness, it could not but be more faithful to nature than aught that the decrepit art of their day could produce, even upon metal. Amongst the Anglo-Saxon charters of St. Denys, two seals of our kings (published by Sir F. Madden in the *Archæological Journal*, vol. xiii.) have furnished me both with the first idea, and also with the strongest support of this explanation of the practice. The first seal, that of Offa (a great patron of the art of engraving, as his coins, the best executed in the Saxon series, amply demonstrate), is a profile of himself crowned, full of an individuality perfectly marvellous in a work of that epoch, and evidently cut upon a metal seal. But the later Edgar (whose the second is) could command the services of no such skilful hand to supply him with his portrait from the life; he, therefore, has converted into his own the diademed head of some youthful Seleucidan prince, a superb intaglio in a large *cabochon* gem, 1 inch by $\frac{3}{4}$ inch in measurement. A full description has been given above of Lothaire's attempt to resuscitate the glyptic art sufficiently

to perpetuate his own image in a gem: disappointed, however, in the results obtained, he appears finally reduced, like the others of his dynasty, to content himself with the borrowed face of a Roman predecessor. Our John follows the example and places in his privy-seal a Roman's head, with *SECRETVM JOHANNIS* added. The impression is found upon the reverse of his great seal. The oldest instance in this series, where a religious motive appears to have dictated the choice of the antique subject, does not occur before the date of 1176, when Louis VIII. uses for his seal, first the Abraxas god, and, at a later period, a Diana Venatrix—legend, + *LODOVICVS REX*.

Ecclesiastical jewels and plate were at the same time profusely enriched with engraved stones (mostly brought back from the East by returning pilgrims), a practice, indeed, of which the example had been set long before, even under the Cæsars, for Juvenal laughs at the ostentatious patron who transferred his gems from his fingers to the exterior of his goblets.

"Nam Virro ut multi gemmas in pocula transfert
A digitis."

And Martial more pithily alludes to the same folly—

"Gemmatum Scythicis ut luceat ignibus aurum,
Aspice quot digitos exuit iste calix!"

"How many a finger hath that cup left bare,
That gemmed with Scythian fires its gold might glare!"

Camei of the minor class were in request as personal decorations: they were mounted as the pendent jewels for neck-chains, or, when not too large, were set as other gems in finger-rings. The estimation in which they were held when thus utilized is well exemplified by the following extracts, translated from the inventory of the jewels of the Duc de Berri (1416).

"Two fine camei, cut, the one with the figure of a man, three fingers long: the other, with the face of a woman; of the size of a full inch: both which my Lord Duke bought of Michel de Bouldue. . . . 24 livres Tournois."*

"A cameo, on which is engraved a goat, and a child riding upon it, set in a gold ring. . . . 60 sols."

"A cameo, on which are two horses harnessed, drawing a chariot, mounted in gold, and at the back, a small enamel. . . . 10 livres."

"A cameo with a *Saracen's* head (Negro's?), set in a wreath with precious stones around it of little value; at the back is a box for holding relics. . . . 26 livres."

"A white cameo set in silver-gilt, engraved on the back with Greek letters, priced at 40 sols."

"A cameo of a head which has the mouth open (*plate*) set in silver-gilt. . . . 4 livres."

"A flat cameo, somewhat long and roundish in the shape of the bottom of a vat (sieve): whereon is a little naked image upon a pillar after the fashion of an idol, and three other images. Set in a gold *portepaix* (a pax?) . . . 100 sols."

"A gold ring set with a cameo of a child's head with much hair. . . . 30 sols."

But the finest and most important were reserved to embellish the golden casing of the actual shrine containing the bones of the saint that gave all its spiritual virtue to the place. An early instance in this country is recorded of this usage. In a great dearth, Leofric, tenth Abbot of St. Alban's, sold all the gold and silver vessels of his church, "*retentis tantummodo quibusdam gemmis preciosis*

* The livre = 20 sols, the sol = 12 deniers. Putting the denier as equal in value to the contemporary English penny, at least representing one shilling of our money, the amounts in the text may be brought up to the present standard with tolerable correctness; in fact, will rather fall short of than exceed the true estimate.

ad quas non invenit emptores, et quibusdam nobilibus lapidibus insculptis quos *cameos* vulgariter appellamus—quorum magna pars ad feretrum (*the shrine*) decorandum cum fabricaretur, est reservata.”* The last passage refers to the shrine made by the monk Anketil, soon after A.D. 1120. “Et cum de *antiquo* hujus ecclesiæ thesauro prolatae fuissent gemmæ ad opus feretri decorandum, allati sunt quidam ampli lapides quos *sardios-onicleos* appellamus, et vulgariter *cadineos* [corruption of *cameos*] nuncupamus.”† Of similar works, the most ancient now existing is the *Palio* of S. Ambrogio, Milan, forming by a series of bas-reliefs in gold and silver-gilt a complete casing for the high altar, and executed before the year 850. In it appear numerous antique gems, but the most interesting is a large yellow stone, irregularly oval, engraved in coarse letters (reversed on the gem), VOTV RIALF, expressing it to be the offering *exvoto* of some pious Lombard named Riada; by its dedicatory inscription reminding us of the Besborough nicolo offered by Ammonius to Astarte.‡

In what fashion important gems were introduced into Gothic ornamentation may be learned from this example in the Trésor de S. Denys—

“Une grande image représentée de la ceinture en haut au naturel, ayant sur la teste une très précieuse mitre enrichie de grande quantité de perles et de pierreries, avec un orfray autour du col, le tout en argent doré . . . dans le chef de l’image est aussi le chef du mesme Saint (Hilaire), l’orfray du col est enrichi par le devant d’une très belle agathe d’une face d’homme depuis la teste jusque aux

* Matt. Paris, in Vit. Abbatum, p. 26.

† Ibid., p. 38.

‡ ΟΥΡΑΝΙΑ ΗΡΑ ΑΜΜΩΝΙΟC ΑΝΕΘΗΚΕΝ ΕΙΤ’ ΑΓΑΘΩ. S. Marco of Venice boasts, as I am informed on the best authority, an equally rich *palio* stuck full of precious stones and antiques.

espaules; et est l'effigie auprès du naturel de l'empereur Auguste, environnée comme est aussi tout l'orfray de grande quantité de perles et riches pierreries.

"L'orfray ou collet qui est autour du col (de S. Benoist) est enrichi de grand nombre de perles et de pierreries, et par le devant d'une excellente agathe, représentant la teste d'un homme jusques aux espauls, qui est l'effigie au naturel de l'empereur Tibère. La mitre est admirable, car elle est toute parsemée de riches agathes sur lesquelles sont représentées diverses faces d'anges, d'hommes, de femmes, et d'animaux, très bien taillées et elabourées: et outre cela de plusieurs beaux rubis et saphirs et autres pierres avec plus de 300 perles orientales. Ce reliquaire si précieux fut donné par le bon prince, Jean, Duc de Berry, l'an 1393, en reconnaissance des reliques de S. Hilaire qu'il avoit eues de l'abbé et des religieux de S. Denys."—(P. 105.)

Caylus figures several antiques, both camei and intagli, selected from nearly three hundred, at that time (1760) enchased in the sacred vessels and other ornaments belonging to the treasury of Troyes cathedral.* The majority, however, remarks Caylus, were only small intagli in cornelian, and set in the châsse, or portable shrine, containing a most precious tooth of St. Peter, and the entire head of the cheaper St. Philip. This *châsse* had been made for Bishop Garnier, almoner to the French crusaders at the taking of Constantinople in 1204, whence he piously *stole*, "conveyed, the wise it call," the apostle's skull.

The shrine of the Three Kings of Cologne, a work of the twelfth century, is a rich storehouse of antiques. The two gable-ends are adorned with the most important pieces at the goldsmith's disposal, large and beautiful camei, and the sides are studded with engraved stones of all kinds; for

* Caylus, 'Recueil d'Antiquités,' t. v. pl. 52.

some subjects amongst them, Leda and the swan for instance, the devotees of that age must have been puzzled to find a Scriptural prototype.* Their original number was 226, when described by Boissérée, but the best were picked out in the *hejira* of 1794. This extraordinary specimen of mediæval metal-work was made by order of Philip von Heinsberg, *dom-probst*, or dean, in 1170, to contain the three skulls of the "Wise Men," brought from Constantinople, and presented by the Emperor Frederic I. to the Archbishop of Cologne six years before. In 1794, out of fear of the advancing iconoclast French army, all the treasures of the cathedral were hastily carried off to Arnberg, whence in 1804 they were solemnly brought back to Cologne. In this interval the shrine had been crushed, many parts of it were lost, and several gems stolen—others say, "sold for the maintenance of the ecclesiastics," in which case as it would naturally have been only the precious stones, not the antiques, that were the first to be converted into money, the original number of the latter may be supposed not materially diminished. It was therefore completely remade by the *Polacks*, artificers of Cologne, the missing pieces of the metal-work replaced by copies, and many precious stones, as well as antiques, were supplied by the devotion of the citizens to make up the deficiencies. The length of the shrine was at the time reduced to 6 ft. 7 in.; the height and breadth remaining as before. The material

* Could they have interpreted the swan into a gigantic dove, and have discovered in the group a most materialistic representation of the descent of the Holy Ghost upon the Virgin? The frequency with which this apparently most inappropriate design is introduced into ecclesiastical ornaments, affords but too much foundation for this belief; in fact, Justinus, the boldest of the Gnostic doctors, in his application of the Greek mythology to the support of his own system of Christianity, expands this very fable, as one of those foreshowing the descent of the Saviour.

is silver-gilt. No more than the one gable-end exhibiting the skulls, blazing with diamonds (perhaps pastes) can be seen from the choir, through a strong grating. To inspect the monument, admittance into the chapel is obtained by a fee of one thaler, and a small lantern is supplied, the vaulted strong room being in utter darkness.

Next in importance as a mediæval storehouse of antique gems was the shrine at Marburg, constructed about 1250 to contain the bones of Elizabeth, Landgravine of Thuringen and Hesse, and canonized in 1235. This shrine, in the usual form of a house, surrounded by a Byzantine arcade, is 6 ft. long, 2 deep, and $3\frac{1}{2}$ high, above which the roof rises $1\frac{1}{2}$ ft. It is constructed of oak overlaid with copper thickly gilt. The arcade is filled with seated figures of the Apostles, in silver-gilt, of which metal are also made the elaborate bas-reliefs covering the roof. Under pediments, one in the middle of each side, corresponding in elevation with the gable ends of the edifice, are the four principal figures, two feet in height, seated on thrones, and projecting beyond the general outlines; they are, Christ seated, Christ crucified, an angel hovering above him (stolen in 1810), the Virgin and Child, and Saint Elizabeth. The eight bas-reliefs on the roof represented scenes of the life of that saint.

The architectural portions of the metal-work were originally set with the enormous number of 824 stones, fifty-nine plates of mother-of-pearl, two large, one middle-sized, and many smaller pearls. The stones were sapphires, emeralds, amethysts, jacinths, crystals, onyxes, almandines, calcedonies, and carnelians, thus distributed: 259 in the four principal figures; 252 in the smaller: in the ornamental portions of the roof and of the frames, 313. Of these, sixty-five stones were missing, as their empty settings showed. In November, 1810, it was carried off to Cassel by the

orders of the Westphalian Government, but was returned to Marburg in 1814. During its absence, however, some antiquarian thief had extracted every engraved gem but one, and these have disappeared for ever. Fortunately, Professor Ullman availed himself of its removal from under the grating which had preserved it for six centuries to take impressions in sealing-wax of thirty-four intagli and one cameo. The most famous of all the camei was placed above the Madonna, a splendid sardonyx of three layers, the heads of Castor and Pollux, regarded during the middle ages as a most wonderful natural production, and for which a former Elector of Mayence is said to have offered in vain the whole village of Anemöneburg. Of this, unluckily, no drawing has been preserved. Of these wax impressions Cruzezer has published accurate fac-similes (in his '*Archæologie*,' vol. iii.), with a long and instructive commentary upon the subject of each. These subjects may be briefly enumerated, to exhibit the strange variety of engraved gems (valuable then for their occult virtues chiefly) offered by the piety of crusaders and pilgrims. The cathedral at Marburg is the first pure Gothic building raised in Germany, begun in 1235, and finished in forty-eight years, as the church of the Knights of the Teutonic Order.

The species of the stones were not marked by Ullman; probably the settings, and the hurry of the commissioners to be off with their booty, prevented his doing more than take the impressions, which we may conclude were those of all the engraved gems.

1. Two goats under a tree; good work. 2. Cupid on a lion; very archaic. 3. Jove seated; common Roman. 4. Horse lying down, the head and neck of a cow appear above him; good. 5. Warrior seated, his helmet on a cippus in front. I have little doubt that, in 1854 (at the sale of the Webb Gems), by one of those extraordinary chances so

frequent in this study, this identical gem, a nicolo, came into my possession. The exact agreement in size, and in the singular false perspective of the hero's further leg, renders this opinion almost a certainty. 6. Warrior advancing; fine. 7. Jove seated; rude. 8. Head of Pallas; fine; a largish stone. 9. Raven, above him the Delphic E; rude. 10. Bonus Eventus, standing, with cornucopia; fine. 10a. A Cufic legend. 11. Jove seated; rude. 12. Fox in a car drawn by two cocks; fine. 13. Fortuna Nemesis, winged and helmeted; fine and large. 14. A horseman, with what seems a torch over his shoulder (more probably his mantle); rude work; the only gem that has escaped, resembling a ruby. 15. Warrior seated, upon his hand a Victory, as it seems; fair. 16. A dolphin and two shells; Greek. 17. Head, laureated; rude Roman. 18. Head, perhaps Medusa's; fine. 19. Cray-fish; rude. 20. Arabic, not Cufic, legend, translated by Wahl as a Dutch name, "von Frank." 21. Roma seated between two Victories; large stone, in the rudest Roman style. 22. Arabic legend. 23. Hercules standing, his hand resting on his club; good. 24. Pegasus, or the Sassanian Winged Bull; rude. 25. Potter at work; good. 26. Persian king, slaying a monster; rude. 27. Cufic legend; very neat. 29. Fortuna, or Nemesis; good. 31. Head of Apollo, bay-crowned; in the field ΠΑΙΑΝ behind the head, and bay-sprig in front; fine Greek work: large stone. 32. Bacchante, standing, with a tray upon her head; rude. 33. Cupid mounted upon a hippocampus; fine. 34. Aquarius pouring an amphora into a crater, or perhaps a Faun; in the field four large letters, the rest on the reverse, three letters, imperfect: Cruzezer proposes the reading ΤΩ ΑΜΠΕΛΩ, "to Ampelus." 35. Circular cameo, head of Pallas in the early Greek manner and flat relief. This stone, 1½ inch wide, was placed in the centre of the canopy over the fifth apostle.

We find attached to this shrine the same story of a luminous gem, as the *oculan* in the shrine at Egmond, whereof Alardus tells so marvellous a tale; a large egg-shaped stone, placed above the grand cameo, was ever believed to give light in the hours of darkness; but Creuzer ascertained it to be no more than yellow rock-crystal, and only luminous to the eye of faith. It was famous in the middle ages, as the "Karfunkel" of Marburg.

The "Trésor de Conques," a secluded abbey in Auvergne, still preserves the most important monuments of Carolingian art in existence anywhere, dedicated there by Charlemagne. Here is the statuette of Sainte Foy, Virgin and Martyr, seated on a throne, with a Byzantine crown on her head, and large square pendants in her ears, richly set with gems, the whole in gold *repoussé*, 80 c. (32 in.) high. Also the A of Charlemagne, only survivor of the complete alphabet, one letter of which was presented to each of the principal abbeys of his empire, framed of oak overlaid with silver-gilt, 45 c. high, in form a triangle, with two verticals upon the base inside. In these, in the processional cross, and in the enamelled phylacteries of the reliquaries, are set, amongst other stones, some sixty engraved gems and three camei, mostly of the Lower Empire. The most curious are, a large sard, "a head of Caracalla," very coarse work; a seated Isis, on a large "tourmaline"; and, most singular of all, an amethyst intaglio, a man, his head in front-face, in a pleated robe, standing, in each hand a long foliated cross, precisely the type of a Carolingian denier, legend, **CARN**. The *Annales Archéologiques* for 1860 give many plates of the figures, and all the engraved stones.

Amongst the "*Vesselle de Chapelle*" of Louis, Duc d'Anjou, according to the inventory drawn up about 1365, we find some instructive instances of this employment of camei.

No. 23, "Un tableau d'argent doré, semé par dedenz de esmeraudes granz et petites, balaiz granz et petiz, *camahieux* granz et petiz, et menues perles grant quantité. Et ou milieu dudit tableau a un très grant *camahieu vermeil*, ouquel a Nostre Dame gisant Nostre Seigneur en la cresche, et les anges tout entour, et dessouz a Nostre Dame qui baigne son enfant, et derriere elle a Saint Josef séant. Et sieent le dit tableau sur un souage qui est semé de esmeraudes, de rubis d'Alisandre et de petites perles," &c. This cameo, with its figures in red relief, "*vermeil*," abounds too much in actors, although interpreted as angels, and is altogether too elaborate a composition for a Byzantine Christian work, as the minute description of the subject at first would tempt one to conclude. Doubtless it was antique, and represented that favourite theme of the Roman artist, the Education of Bacchus. The good monk who drew up the inventory for Louis saw in the nymph Leucothea the Virgin Mary; in the attendant genii, so many sportive angels; and in the seated Silenus, that ever-present actor in the history of Bacchus, the patriarchal-looking Joseph.

No. 25 is "Une crois longue et grelle d'argent doré, et y est Nostre Seigneur en la dicte crois tout estandu; et est l'arbre d'icelle crois semé de perles et de pierrerie. Et a ou bout du bras de la crois par en haut un *camahieu* ouquel a ij. chevaux qui menent un chariot, e les mene un home. Et es ij. boux des travers de la crois a ij. testes d'omme, et est l'une blanche et l'autre vermeille. Et ou bout d'icelle crois a un autre *camahieu* ouquel a une femme qui se siet en une chaire."

The following extract from the Trésor de S. Denys is extremely valuable, since it describes a most elaborate specimen of Carlovingian metal-work, as well as the manner in which remarkable engraved stones continued to retain

their primary estimation, although for reasons totally diverse—for the aqua-marine here mentioned is the celebrated *Julia Titi*, the work of Evodus; the "gem of King David" is a lump of antique *schmelze* paste, of which I have seen specimens exhibiting the same odd transition of colours on the change of light:—

"Un très riche joyau et très précieux reliquaire nommé l'escrain de Charlemagne à cause qu'il a jadis servy à la chapelle de ce saint empereur. Cette rare pièce est en façon de tableau, composée de trois estages d'or, enrichie de grand nombre de pierres précieuses, comme d'aigues marines, saphirs, esmeraudes, cassidoines, rubis, grénats, et de très belles perles orientales toutes enchassées en or. Entre ces pierreries il y en a une admirable large comme un douzain de France, taillée en ovale et enchassée en or comme les autres, laquelle, estant posée sur la paulme de la main ou sur quelque autre lieu plat, paroist verte, et levée au jour elle semble estre de couleur de pourpre. Elle a autrefois servy au grand Roy David, comme il appert par les lettres, burinées sur l'enchaussure que disent—'Hic lapis fuit Davidis regis et prophetæ.'

"Sur la faisse de cet escrain ou buffet d'honneur on voit une aigue marine des plus belles, sur laquelle est représentée en *demj-relief** l'effigie de Cleopatre, Royne d'Egypte, ou selon aucuns de la princesse Julia, fille de l'Empereur Tite; pièce très rare et admirée de tous ceux qui la voyent. Autour de cette effigie sont gravés ces deux mots Grecs—ΕΥΘΔΟΣ ΕΠΟΙΕΙ."†

"Un excellent camahieu d'agate blanche sur laquelle

* An optical illusion due to the stone being set with the intaglia downwards, and its convex back upmost, according to the then established fashion of setting the vast engraved crystal cabochons of the period.

† 'Trésor de S. Denys,' p. 102.

est relevée la face d'une femme couronnée, qui est l'effigie de la *Royne de Saba*, laquelle se transporta de son royaume en Jernusalem pour y voir le Roy Solomon et ouyr sa sapience, comme dict l'Ecriture Saincte (3 Reg. 10). Cette pièce est très antique et digne de remarque. Elle est enchassée en argent doré et enrichie de plusieurs pierres précieuses."

The Trésor also boasted of important examples of imperial "onychina et murrhina," now dedicated to the service of the altar; *e. g.* :—

"Un calice très exquis fait d'une très belle agathe, gaude-ronné par dehors, admirable pour la beauté et variété des couleurs que s'y sont trouvées naturellement esparses çà et là en façon de papier marbré," a comparison aptly, though undesignedly, illustrating Pliny's description of the latter, and attesting the fitness of Martial's epithet—

" . . . *maculosæ pocula murrhæ.*"

In the cathedral of Brunswick is still shown a singular adaptation of antique jewels to the decoration of a reliquary; it is the arm of St. Blaize (brought from Palestine by Henry the Lion in the eleventh century), encased in silver on the fingers of which are no less than fourteen rings.

In the Patent Roll 51 Henry III. (A.D. 1266—67) a list has been preserved of jewels collected by that king for the enrichment of the shrine of Edward the Confessor in Westminster Abbey. Some may have been obtained at Rome by the Abbot of Westminster, Richard de Ware, who was sent to Italy at that time, and brought over Peter, "civis Romanus," by whom the basement of the shrine was constructed, ornamented with glass mosaic and marbles, and upon this was placed the golden jewelled feretory wrought by two goldsmiths of London, Fitz-Otho and Edward his son. The entry on the Patent Roll, from which the

following particulars regarding this shrine are derived, enumerates the costly provision made by Henry III.—
 “Lapides pretiosos et jocalia deputata casse sive feretro in quo corpus beatissimi Edwardi Regis disposuimus collocari.” *

“Firmaculum cum camauto in medio... anulus cum saphiro inciso†... baculus continens vij. anulos cum chamahutis parvis... pulchrum chamahutum cum imaginibus filiorum Jacobi in capsula aurea cum rubetis et smaragdinibus in circumferentia... chamahutum cum tribus imaginibus in capsula aurea ‡... chamahutum cum imaginibus Moysis et serpentis” (Esculapius?) “... chamahutum cum magno capite... chamahutum cum curru et equitibus... chamahutum cum imagine in medio... chamahutum cum imagine regis... chamahutum optimum cum ij. albis imaginibus... chamahutum cum imagine leonis... chamahutum cum duabus imaginibus et arbore... chamahutum cum capite elevato... chamahutum cum ij. capitibus... chamahutum cum imagine beate Marie... chamahutum cum capite duplicato... magna perla ad modum chamahuti... chamahutum cum aquila...”

The list continues with a further enumeration of camei thus described—“cum ij. angelis... cum ymagine alba... cum capite albo... cum capite bene crinato... chamahutum album cum imagine mulieris cum puero et dracone” (Ceres and Triptolemus?) “... chamahutum cum equo... cum capite et leone opposito in capsula aurea ad modum crucis... cum capite albo barbato... in capsula aurea ad modum crucis cum bove... cum imagine alba cum mages-

* Extracted from Canon Rock's invaluable repertory of Ecclesiastical Antiquities, the ‘Church of Our Fathers,’ vol. iii. part 1, p. 393.

† Mention is made of a second ring, “cum saphiro inciso.”

‡ In each case, in the following items, the “chamahutum” is described as “in capsula aurea,” or “in capsula auri.”

tate ex parte alba* . . . *chamahutum* in *capsa aurea* ad modum *targie* . . . cum *ij. capitibus albis* . . . cum *laticibus* (*lyncibus*?) et *curru* . . . cum *cane* . . . cum *capite barbato* . . . *chamahutum cristallinum* cum *capite* . . . cum *capite ruffo*† . . . cum *capite bepertito*" (*Janus*?) "*crinato* . . . cum *leone* . . . *j. chamahutum* in *anulo pontificali*." The number of *camei* is in all not less than eighty-five.

Amongst precious stones the following are enumerated; each is described as "*in capsâ aurea*," or "*in capsâ argenti*." — "*Onicleus* — *saphirus* — *citrinus* — *amatista* — *prasina* — *canis onicleus* — *phiola oniclea* et *alia cristallina* — *balesii* — *minute prasine in una chinchia* — *perle in una chinchia*," ‡ &c. "*Saphirus crinitus* in *capsa aurea*" may have been an *asteria* sapphire. We find also "*ij. panchii calcidonii*," probably for *panchri* (*Pliny*), multicoloured; also "*decem cokille et unum album capud*;" the *cokille*, *coquilles*, were possibly disks of mother-o'-pearl, at that time accounted very precious, and of which numerous examples are to be seen on the Gothic crowns found at Guarrazar, and now preserved at Paris in the *Musée des Thermes*. § They occur also on the *Marburg* shrine, and on the crown of the Lombard Queen *Theodelinda* at *Monza*. || *Theophilus* alludes to the use of mother-o'-pearl in goldsmiths' work. ¶ The expression "*capite elevato*," repeatedly occurring in

* Other *camei* are mentioned "*cum magestate*," i.e., God the Father (a *Serapis*, or *Jupiter's* bust?)

† This description occurs again in other instances.

‡ This term here occurs repeatedly; it is somewhat obscure; the glossaries give *chinchitha* (whence *quincaillerie*), or *chinsica*, *reconditorium*, *apotheca*, &c. In old French *chinsche* signifies a piece of cloth, *chiffon*, in which possibly the jewels may have been wrapped up.

§ 'Catalogue des Objets d'Art, &c., exposés au Musée des Thermes,' pp. 355, 357, edit. 1864.

|| 'Arch. Journ.,' vol. xiv. p. 14.

¶ *Theophilus*, lib. iii. c. 95. "*Secantur chonchæ marinæ per partes et inde limantur margaritæ*."

the foregoing list of camei clearly signifies work in very high relief, or more than mezzo-relievo. The "capita oniclea" I suppose to have been heads (*phaleræ*) carved *en ronde bosse*.

The feretrum was furthermore enriched by Henry III. with images representing St. Peter trampling upon Nero, St. Edmund, and other regal personages, set with precious stones, emeralds, sapphires, "balesiis, granatis, rubettis," &c. I may refer to the Patent Roll, as cited by Canon Rock, for more full details.

The following item claims notice:—"unum magnum chamahutum in capsa aurea cum cathena aurea," valued at the enormous price of 200*l.*, equal to about 4000*l.* at the present time. Also, amongst the precious stones, a sapphire of the enormous size of 54 dwts., or 324 carats.

This shrine may be supposed to have remained intact down to the time of the suppression of the monastery. All the valuable portion would then have been confiscated for the king's use, as is recorded in the case of the Canterbury shrine, of which the spoils in gold and jewels filled two chests, that required six or eight strong men, according to Stow, to carry each chest out of the church.

Numerous "Lapidaria" are extant, both in MS. and in the collection published by Camillo Leonardo in 1502 (ascribed to Solomon, Chael, Ragiel, and Rabanus Maurus), minutely describing the virtues of the different figures engraved on gems. Nonsensical as are their explanations of the designs and of their deductions thence, these doctrines were received with implicit faith during the middle ages. The mode of expression occasionally used makes the reader more than suspect that the compilers of these guides mistook (like the Marburghers above mentioned) the engravings upon the stones for the actual work of nature, so completely had all knowledge of this art perished. The

more learned regarded them as the works of the children of Israel in the wilderness, hence their common name in those times of "Pierres d'Israel" and "Jews' stones." A few examples of the supposed virtues of these sigils will not be without interest to the reader.

Thetel Rabanus, "a most ancient doctor," says that the following figures are of the greatest potency:—

1. Man, on jasper, with shield in his left hand, and in his right an idol or some warlike weapon; with vipers instead of legs, and with the head of a cock or of a lion, and clad in a breastplate. This figure gives victory in battle and protects against poison (the Abraxas-god).
2. Man with a bundle of herbs on his neck, if found on a jasper, gives the power of distinguishing diseases, and stops the flow of blood from any part. This stone Galen is said always to have carried about with him.
3. Cross, cut on a green jasper, saves from drowning.
4. Wolf, on jasper, defends from snares, and prevents the uttering of foolish words.
5. Stag, on any stone, cures lunatics and madmen.
6. Lamb protects against palsy and ague.
7. Virgin in long robe, with laurel-branch in her hand, cut on jasper, secures against drowning and the vexation of demons, and gives success in all undertakings.
8. Man holding a palm-branch in his hand, cut on jasper, renders the wearer powerful and acceptable to princes.

A very ancient book ascribed to Solomon, by Camillo, thus begins: "In the name of the Lord. This is the precious book which the Children of Israel made in the Wilderness according to thy name, O Lord, and according to the course of the stars."

1. Old man seated on a plough (as in No. 1. of Chael) is thus proved: Take clean black wool undyed and wrap

up the stone therein, place it amongst wheat straw and lie with thy head upon it: thou shalt see in thy sleep all the treasures of the kingdom in which thou art, and how to obtain them. Water, in which it has been steeped, cures all diseases of cattle.

2. Man, with helmet on his head, shield hung round his neck, and sword raised on high, and trampling on a serpent, engraved on jasper, hang round thy neck, and thou shalt not fear any foe, yet be not thou slothful; in all things shalt thou be victorious, specially in war. It ought to be set in brass.

3. Horse, with a cockatrice or crocodile on his back, on a jacinth, is of power in all conferences and debates: and wearing it thou shalt be loved by all, both men and beasts. It must be set in gold.

4. Man seated and a woman standing before him with her hair hanging down to the thighs, and casting her eyes upwards: this, engraved on carnelian, hath the virtue that every man and woman touched therewith will immediately become obedient to thy will in all things. It must be set in gold weighing as much as the stone itself: and under it the herb betony and ambergris.

5. Horse, with rider bearing a sceptre, on amethyst, renders all princes and nobles obedient to the owner. It ought to be set in twice its own weight of gold or silver.

6. Horned animal, having under him a horse which drags behind him half a goat, gives the power of taming all beasts, and must be set in lead.

7. Bird, with olive-leaf in its bill, cut on pyrites and set in a silver ring. Having this on thy right hand thou shalt be invited to every feast, and those present shall not eat, but shall gaze upon thee.

8. Scorpion and Sagittary fighting together, on any stone.

Set this in an iron ring, and if thou wish to prove its efficacy impress it in wax, and whomsoever thou shalt touch therewith they shall immediately quarrel.

9. Ram, with the half-figure of an ox, on any stone, set in a silver ring, and whomsoever thou shalt touch therewith they shall immediately be reconciled to one another.

10. Woman, one half a fish, holding a mirror and a branch; cut on a marine hyacinth (pale sapphire); set in a gold ring and cover the signet with wax, and wear on thy finger. And when thou wishest to go anywhere and not be seen, hold the gem tight within thy palm, and thou shalt have thy desire.

11. Man ploughing, and over him the hand of the Lord making a sign,* and a star. If cut on any stone, and worn in all purity, thou shalt never perish by tempest, nor shall thy crops receive damage from storms.

12. Head with neck; cut on green jasper; set in a brass or iron ring engraved with the letters B. B. P. P. N. E. N. A. Wear this and thou shalt in no wise perish, but be preserved from many diseases, specially fever and dropsy; it likewise gives good luck in fowling. Thou shalt also be reasonable and amiable in all things: in battle and in law-suits thou shalt be victor. It aids women in conceiving, and in child-birth it gives peace and concord, and many good things to the wearer: but he must do so in all justice and honesty.

13. Basilisk or Syren, half-woman half-serpent. With this on any gem thou shalt be able to touch any venomous creature without hurt.

14. Basilisk and Dragon entwined together, on carnelian, and also a bull's head. Put it round thy neck when thou

* That is, a closed hand with the two first fingers stretched issuing from a cloud, as is often seen on the later Berants. "Segnare" is the peculiar word for "to bless" in Italian.

wishest to fight with any beast of the wood or of the sea, and they shall quickly be conquered.

15. Man naked and bloated, crowned and holding a cup and a branch: if cut on jet, set in any metal, and any one having a fever and wearing this shall directly be cured.

16. Man, with bull's head and eagle's feet, on any stone, make an impression thereof in wax, and so long as it is upon thee no man shall speak evil of thee.

17. Man standing, and tall, holding an obolus (patera) in one hand and a serpent in the other, with the sun over his head and a lion under his feet: if cut on a diacodius (diadochus), set in a leaden ring, and put underneath wormwood and fenugreek. Carry it to the bank of a river and call up whatsoever evil spirit thou pleasest, and thou shalt have from them answers to all thy questions.

18. Aquarius, on a green turquois: the wearer shall have good luck in all his buying and selling, so that buyers shall seek after him.

19. Youth, having a crown on his head, and seated on a throne with four legs, and under each leg a man standing and supporting the throne on his neck; round the neck of the seated figure a circle, and his hands raised up to heaven; if cut on a white hyacinth (pale sapphire), ought to be set in a silver ring of the same weight as the stone, and under it put mastic and turpentine. Make the seal in wax and give it to any one, and let him carry it about on his neck or person, either the wax or the ring, and go with pure mind, and chastely, before king, noble, or wise man, and he shall obtain from them whatsoever he may desire.

20. Man, seated on a fish, cut on red jasper, being put upon the dress of any one at a feast when eating with his right hand, he shall never be satisfied.

21. Bearded man, holding a flower in his hand, cut on carnelian and set in a tin ring, the ring being made at the

change of the moon, on a Friday, the 1st or 8th of the month, whomsoever thou shalt touch therewith he shall come to do thy will.

22. Serpent, with a man on his back and a raven over his tail, engraved on any stone, makes the wearer rich and crafty.

23. Man, standing on a dragon, holding a sword, must be set in a leaden or iron ring: then all the spirits that dwell in darkness shall obey the wearer, and shall reveal unto him in a low-toned song the place of hidden treasure and the mode of winning the same.

24. Man riding, and holding in one hand the bridle, in the other a bow, and girt with a sword, engraved on pyrites, set in a gold ring, it will render thee invincible in all battles. And whoever shall steep this ring in oil of musk, and anoint his face with the said oil, all that see him shall fear him, and none shall resist.

25. Man, erect in armour, holding a drawn sword and wearing a helmet, if set in an iron ring of the same weight, renders the wearer invincible in battle.

26. Man, bearing in his hand a *mutatio* (*mutande*, drawers?), cut on Euchilus, makes the wearer to be feared and respected by all people.

27. Winged horse, on any stone, is the best for soldiers, and gives speed and courage in battle; it also preserves horses from all diseases as long as they have it upon them.

28. Serpent twined round a bear, on any stone, makes the wearer cunning and steady of purpose.

29. Hercules, holding a club and slaying a lion or other monster, engraved on any stone, gives victory in battle.

30. Tree, vine, or wheatear, on any stone, makes one abound in food and clothing, and to have the favour of the great.

31. Mars in armour, or a Virgin in a long robe with a vestment wrapped about her, and holding a laurel-branch, cut on jasper, makes the wearer successful in all undertakings, defends him from violent death, and drowning and all accidents.

32. Mars, that is a figure holding a lance, on any stone, makes the bearer bold, warlike, and invincible.

33. Jupiter, the figure of a man with a ram's head, on any stone, makes the wearer beloved by all creatures, and to obtain whatever he may demand.

34. Capricorn, on carnelian, set in a silver ring, and carry about with thee, thou shalt never be harmed in purse or person by thine enemies, neither shall a judge pass an unjust sentence against thee; thou shalt abound in business and in honour, and gain the friendship of many, and all enchantments made against thee shall be of none effect, and no foe, however powerful, shall be able to resist thee in battle.



XXXI.

Thus the art slumbered on, seemingly destined never to be revived: all but totally extinct in the West; in the East confined to the production of the intricate convolutions of cyphers and monograms; when almost simultaneously with the first dawn of the revival of letters in Italy it not only woke up, but within the limits of a single lifetime attained to a second maturity, not merely rivalling its antique parent in skill and in taste, but in the one branch of cameo-engraving far exceeding her in the profusion, and frequently in the merit of its performances. Every experienced connoisseur has, in truth, perpetual occasion to echo the remark of the judicious Raspe, that by far the greater part of the camei one sees are works of the Cinque-cento school.

Towards the middle of the fifteenth century Italian art was fast growing more classical, having gradually freed itself from the trammels of Gothicism, "*la secca maniera Tedesca*," as Vasari aptly terms it, in proportion as the power of the German emperors waned away all over the peninsula. Vasari, in his '*Lives*,' often alludes to the struggles going on, before this date, of men of genius to regain "*Il bello*," that is, the classical manner, and their blind, and mostly wild, attempts to emancipate themselves from a foreign style which they felt, not knowing wherefore, to be utterly repugnant to their nature.

The restoration of St. Peter's Chair to a native line of Popes, after its long removal and occupation by a Gallican dynasty, the creatures and the tools of the kings of France, contributed immensely to the bringing about of this complete revolution in the arts. The transition from barbarian stiffness, and the "*carpenter's patterns*" of the Gothic, to classical freedom and elegance, is plainly to be traced in all the works of the Quattro-cento school: in their sepulchres,

bas-reliefs, ivory and wood carvings, and pottery. Donatello, who ended his long and industrious career in the year 1466, Vasari expressly states, took *antique gems* and medals for his guide, "ritratti camei antichi e rovesci di medaglie," in the designing the eight bas-reliefs which still adorn the cortile of the Palazzo Ricardi, executed for his great patron, the elder Cosimo dei Medici. It will materially illustrate this part of our subject to specify what were these designs. They come in this order: the Rape of the Palladium—Hercules vanquished by Cupid—Hercules in the Garden of the Hesperides—an Oracle—the Triumph of Cupid—Ariadne surrounded by the Satyrs and Bacchantes—a Centaur—a Slave kneeling before his Conqueror. All these subjects are evidently drawn from gems, most of them are very familiar to the collector—for, notwithstanding Vasari's addition (very probably made at random), none of them are to be found "on the reverses of medals."

The new-born passion for the remains of antiquity was necessarily compelled in the beginning to seek its gratification in the gems so long treasured up by their mediæval possessors for the sake of their intrinsic value or their supposed inherent and talismanic virtues, but which the newly opened eyes of a more cultivated generation had commenced to appreciate on the ground of their true merits. Pope Paul II., a Venetian by birth (whom we have already seen quoted by Vasari as inaugurating an era of *improvement* in the Glyptic art), had thus early (in 1464-71) formed a collection of gems in the spirit of a man of education and of taste, for Il Papiense records of him, "*Eruditus oculos habens ad cernenda quæ præclari sunt operis, multa conquisivit a Græcia atque Asia atque aliis gentibus.*" In fact Majolo (Colloq. xvii.) makes him out a true martyr to his love for them, ascribing his death to a cold caught from the weight and chill of the rings with which the aged Pontiff was wont to overload his fingers—perhaps

the most respectable occasion of death of any recorded in papal history, where the so frequent cause assigned is a dose of poison or a furious fit of passion.

To imitate these legacies of their Etruscan and Roman ancestors was the next step, and that far from a difficult one. The mechanical processes, themselves of the simplest nature, were already known to the Italians from their perpetual intercourse with the Mohammedans of the Levant, and the goldsmith who had worked from his youth at *niellatura* was, as far as drawing in miniature went, quite on a level with the Dioscorides and the Evodus of the Augustan Age. This is the reason why the art reached its second full development in so short a time, and without passing through any of the stages of infancy; for the few works that betray any influence of mediæval taste are, as the instances above collected convincingly manifest, amongst the rarest of the rare.

By the end of the same century we find Camillo Leonardo (writing in 1502) praising four gem-engravers—Anichini of Ferrara, Gio. Maria of Mantua, Tagliacarne of Genoa, and Leonardo of Milan—as equal to any of the ancients in their profession; and furthermore stating that their works were diffused throughout all Italy—a sufficient proof of the previous length of time over which their labours had extended. And again that this art was amongst the first to revive in Italy, appears from the curious, though unsatisfactory notice, to which attention has been already directed, of the proficiency therein of the Florentine Peruzzi as early as the date 1379. The same inference is also to be legitimately drawn from the enigmatical expressions of Vasari, to interpret which an attempt has been made in the same section. But to come to historical data, they are to be found first in the continuation of the same passage of Vasari's, where, after quoting the epoch of Paul II., he goes on thus: "Thenceforward the art went on improving until Lorenzo

dei Medici, a great amateur and collector of gems of all kinds, intagli, &c., and his son Piero, in order to introduce its cultivation into their dominions, invited thither a great number of masters from different countries, who, besides repairing (*rassettar*) the (antique) gems for them, brought along with them many fine things. From these masters a young man, afterwards surnamed from his occupation "Giovanni delle Corniule, "*John of the Carnelians*," learnt the art of engraving in *intaglio* through Lorenzo's instrumentality." These "engravers from different countries" in all probability came from no more remote region than the North of Italy, the *ultima Thule* of a Tuscan's geography. It will be noticed that the four masters cited by Camillo as the most eminent in their profession are all from that region; and to the last Milan continued the head-quarters of the workers in crystal.

The pupil, this young Florentine, soon surpassed his instructors, for many years later and after the Cinque-cento had burst forth in its full glory, the Grand Duke Francesco I. used to point out the head of Savonarola by him (a large *intaglio* in sard still preserved in the Galleria) as the finest piece in the whole collection; and this prince, despite his viciousness, was a man of exquisite taste. And besides this, his *Capo d'opera*, "an infinity of his works both large and small," were to be seen when Vasari wrote.



XXXII.

The next century the famous Cinque-cento emblazons the celebrated names of Valerio Belli il Vicentino, whose talents and industry were patronised equally by Clement VII. and Charles V.; Alessandro Cesati, surnamed *il Greco*, master of the mint to Paul III.; Matteo del Nazzaro, who served François I. in a similar capacity at Paris, where he trained up many pupils; Clement Birago and Jacopo da Trezzo, the first who engraved upon the diamond, and both enriched in the service of Philip II.; accompanied by an interminable array of others of nearly equal merit, whose works, for the most part *camei* (now in many cases passing for antique), constitute the choicest ornaments of every important cabinet.

The vast number of the practitioners of this art in the single city of Rome is clearly indicated by the quaint expression of Vasari, where, speaking of the first quarter of the century, he says that "Valerio was the cause that the profession in his time was swollen by so many recruits, that previous to the sack of Rome (1527) so vast a number had been drawn together thither from *Milan* and from other places, that it was a wonder to behold."

The recent application of the *wheel* and of the magnifying-glass to the processes of their art had enabled this newly-created class to pour forth a flood of *camei* with a facility evidently not possessed by their brethren of antiquity; whilst the demand for them as personal ornaments for the neck-chain, for medallions to be worn in the cap, for inlaying in the elaborate pieces of plate, such favourites with the nobles of the age, far exceeded that for the works in *intaglio*; thus reversing what had been the rule in ancient times. It was the influence of this fashion that stimulated cameo-engraving to that remarkable degree which their present

abundance remains to manifest—an abundance that astonishes all who are capable of recognising the stamp of the school. It is one sufficiently marked: the protuberance of the relief often aided by *under-cutting*, and the perfect evenness of the field are technical criteria; whilst the picture-like grouping of the figures and their violent movement are artistic points strongly contrasting with the treatment of the antique works of the kind. In the latter the raised parts present the appearance of having been chiselled away with a cutting-instrument, the strokes of which are still perceptible in places; the ground is never perfectly levelled, the relief is flat with its edges cut down perpendicularly to the lower stratum, whilst the entire design breathes the classic simplicity of the period that produced it.

To enumerate a few amongst the innumerable fine productions of Cinque-cento skill in this branch of art, that possess peculiar historical interest. First in the list stands the fatal ring, the love-gift of the Virgin Queen to Essex, the retention of which token by the treachery of the messenger Lady Nottingham, was the death-warrant of the supposed contumacious favourite. From Essex's daughter, Lady Frances Devereux, it has descended in an unbroken line of heritage from mother to daughter down to the present owner Lord John Thynne. It is set with a cameo bust of the Queen, most exquisitely cut on a miniature scale in a fine sardonyx of three layers: the ring itself is of a very simple but elegant form, and enamelled on the back with flowers in blue.

Lord Fitzhardinge again treasures a family relic of great artistic value in the celebrated "Hunsdon onyx." To quote Mr. Beck's accurate description, it is "a sardonyx of three strata, the lowest being a rich dark brown, representing the story of Perseus and Andromeda. The figure of Andromeda chained to the portico of a building on an island, the

city on the coast at a distance, the animals on the trees adjoining the building, and the sea-monster in the foreground, are all most minutely and exquisitely worked. The cameo, which is on a stone of remarkable form and beauty, and the enamelled gold frame in which it is set, are works of the middle of the sixteenth century. This exquisite jewel was bequeathed by George Carey, second Lord Hunadon, K.G. (who died in 1603), to his wife Elizabeth Spencer, and afterwards to his only daughter, Elizabeth Lady Berkeley, with strict injunctions to transmit the same to her posterity, with other jewels, to be preserved 'soo longe as the conscience of my heires shall have grace and honestie to perform my will; for that I esteeme them right jewels and monumentes worthie to be kept for their beautie, rareness, and that for monie they are not to be matched, nor the like yet knownen to be founde in this realme.' Height $3\frac{1}{2}$ inches, width the same."

A third very elaborate work of the same school was discovered by myself amongst the gems belonging to S. Bosanquet, Esq., of Dingestow House, Monmouth. It is a jewel of St. George, cut in high relief in precious sardonyx of several layers, 2 inches long by $1\frac{1}{2}$ wide, in form an oval. The engraver has most skilfully availed himself of the numerous shades in his material to give effect to the different figures. The dragon is represented, the most prominent object, in the brown with a greenish reflex; the knight's body in a lighter shade of the same, but his face is rendered in an opaque white, as are likewise the fore-quarters of his steed—the trappings of the last are in a light brown. The Princess Saba, kneeling in the distance, is formed in the pure white of the stone; the trees have an actual shade of green assigned to their foliage. The execution of this cameo is truly wonderful—the dragon, St. George, and his horse, being in almost full relief, owing to which

one fore-leg of the horse has suffered fracture. This work may, for its merit, be placed amongst the best of the Cinquecento, and may on the same grounds be attributed either to Matteo del Nazzaro, chief-engraver to François I., or perhaps with more probability to that pupil of his (whose name is unknown) who has left us such extraordinary portraits, in cameo, of Henry VIII. and his family, two of which are in the Royal and one in the Devonshire cabinet of gems. This sardonyx is mounted in a simple gold frame, surrounded with a thin cable border, streaked with black enamel. The back presents an elegant enrichment, in green enamel, imitating a laurel-wreath. Being a piece of such extreme costliness, if we consider the estimation in which similar works were held at the period of its execution, there seems good reason to suppose it a jewel worn either by Henry himself, or by one of his three children and successors, as what is properly termed the "Jewel of the Garter," — a distinct thing from the "George" itself, which is necessarily of *gold*. This supposition as to its first ownership is confirmed by the Tudor rose, engraved upon the lid of the massy rudely-made original silver-box, which continues to serve for its receptacle.

Although its cameo-works constituted the chief glory of this school, yet one class of *intagli*, namely, those cut in square or oval plaques of rock-crystal, and upon a gigantic scale, were special favourites with its wealthy patrons. Amongst such plaques are to be found the choicest remains of Valerio il Vicentino, and of his rival Gio. del Castel Bolognese. By a return, probably undesigned, to a fashion already noticed as flourishing in the Carolingian period, these crystals were particularly made for the decoration of church-plate, generally being framed in the precious metals for the panels of coffers, or for the other furniture of the altar, such as crucifixes and candlesticks. Hence the usually

Scriptural character of the designs they present. The fewer examples with profane or amatory subjects were similarly introduced into the ornamentation of the sumptuous works of the goldsmith that loaded the beaufets of every nobleman of the times.

Camei, on the other hand, embellished the dresses, and even the armour of the noble and the wealthy, and their employment brought about a revolution in fashion, the exact converse of that we have noticed as taking place under the Lower Empire. These gem-works *now* replace the broad gold medallions of the preceding generation in the bonnet and in the pendent jewel.

XXXIII.

From the middle of this century downwards all the arts of design, this included, began to decline with lamentable rapidity. They had lost their former patrons, the grand old Popes and Cardinals, like Leo X., Clement VII., Paul III., Cornaro, Salviati, Ippolito dei Medici, Alessandro Farnese, true Romans of the Cæsarian epoch, in their lives as in their tastes, more than half Pagan by their education, magnificent even in their vices, which in truth were far less pernicious to society than the sour virtues, pushed to excess, of the bigots of the succeeding generation. In the place of Charles V., François I., and the Medicean Popes, gloomy, scrupulous bigots now rule Church and State; we have Pius IV. instead of Leo X. In the place of the old princely, *un-moral* ecclesiastics, appear, on the one side, the Jesuits, with their soul-crushing system, encountered on the other part by the equally degrading tyranny of the Calvinistic creed. In a word, the most *un-*

comfortable period of European history is that lying between the death of Charles V. (1558), and the accession of Louis XIV., or nearly a complete century. War, pestilence, famine, desolated every region in its turn, and gallery after gallery of the choicest works of art accumulated in better times, fell a prey to the brutal soldiery at the successive captures of the different capitals.

Thus it was that the Seventeenth Century, the unproductive and much-condemned *Seicento* of the Italians, the parent of the *Barocco* in architecture and sculpture, from all these causes combined, witnessed, not merely a decline, but even a considerable retrogression in all the arts. As a necessary consequence, there is a vast falling off perceptible in the quantity, as well as in the quality of the glyptic works of this period, that art being the first to suffer from the decay of national prosperity. Its remains, such as they are, chiefly consist in the heads of deities and philosophers coarsely and deeply cut in stones of large size; or else unskilful copies of works belonging to a better period. There is only a single artist in this line, Colderé (Julien de Fontenay), chief engraver to Henri IV., who is now remembered from his works as having flourished in this age; and even his education, and much of his artistic career, ought rather to be referred to the closing years of the Cinque-cento. He has perpetuated the satyr-like features of his illustrious patron over and over again in the most precious materials, the sapphire, the emerald, and the ruby; the most noteworthy of his works being the portrait in the last-named stone, bearing the date 1598 (Orleans). But in point of real merit, nothing comes up to his cameo-portraits of our Queen Elizabeth, on account of which his master had specially despatched him to her Court. The two most important known to me (there are everywhere to be seen a multitude of *repliche* in miniature) form, the one

the chief ornament of Her Majesty's Collection, the other of the Orleans. Both are in sardonyx of considerable size, inimitable in the treatment of the face, equally so in the rendering of the elaborate costume of the splendour-loving Virgin-Queen.

XXXIV.

The next century, however, the Eighteenth, emphatically the age of the *dilettanti*, brought with its very opening a sudden and most unexpected revival in both branches of our subject. This recovery is more especially noticeable in that of intaglio-engraving, which now, from certain causes, hereafter to be explained, received as much attention from practitioners as that of cameo-cutting had met with from the most eminent of the Revival. But there is one great distinction to be remarked between the style of the school now under our consideration, and that so markedly characterising all the productions in the same department of the Cinque-cento. The latter (as Visconti has well pointed out) was no servile copyist of the antique, but borrowing thence its subjects, treated them in its own peculiar style, and that with a spirit and a vivacity which brought forth really original works. But the artists of the last century, totally disclaiming all attempts at originality, contented themselves, as a rule, with making repeated copies of the most noted antique gems, and placed the highest aim of their ambition in the successful, imposing upon credulous amateurs with their own productions as genuine and recently discovered works of antiquity.

Amongst the few to be acquitted of this charge stands the one, who is also justly regarded as the head of the

school, John Pichler, who flourished during the second half of the century. He was the son of Anton Pichler, a Tyrolese engraver, likewise of some note, established at Naples, and had a younger brother Louis, who rivalled him, especially in cameo work. Our countryman Marchant, the elegant competitor of Pichler's, deserves no less praise for his honesty. The same also may be awarded to Natter and to Rega, the first at the beginning, the second at the close of the century; that is to say, after their own reputation had been established, for both of them commenced their career by executing and bringing into the market as antique many a fine piece, which still in that character embellishes royal and princely collections. Of these artists, Natter was a native of Nuremburgh, but settled early at Rome, where he long worked under the auspices of Baron Stosch; and having emigrated thence to London, he was liberally patronised by our nobility, notably by the Dukes of Devonshire and Marlborough. Many of his later works may be recognised by the *snake* in the field, the rebus on the German *Natter*. Rega passed the whole of his industrial life at Naples: in my opinion he is the first of the moderns; his intagli are more than copies, they have all the spirit of the Greeks, whose coins he took for his models.

This century may justly be denominated the "Age of Forgery," fraud of every kind and degree now flourishing with wondrous luxuriance. Besides the making of the most exact facsimiles of famous antiques, a thing which at the least required and developed great technical skill, other devices infinitely more dishonourable were brought into play. The fabrication of *doublets* (where a glass-paste, moulded upon an antique work, then backed with a slice of sard carefully attached by a transparent cement, and, lastly, set so as to conceal the union, so that the combina-

tion has all the appearance of a true stone, whilst the work upon it, in point of treatment and execution, satisfies the minutest scrutiny) was now borrowed from the falsifiers of precious stones, and carried to such perfection as frequently to deceive the most practised eye; the *retouching* of antique works of the ruder class, the surest and the most hardly detected of all modes of deception; and, finally, the interpolation of imaginary artists' names upon genuine antiques, a trick engendered by the universal, though utterly baseless belief, that every ancient engraver regularly signed his best performances, and by the reluctance, springing from this belief, of wealthy but ignorant *dilettanti* to purchase even the finest monuments of his skill, unless recommended by such an endorsement. The temptation, therefore, to the interpolator was irresistible; Casanova, the painter, mentions the instance of a fine antique that, after having had its merit thus certified, readily obtained *four* times the price at which it previously had been offered in vain.

Gem-collecting had now grown into a perfect mania with the noble and the rich: the first great impetus being imparted by the arch-charlatan, Baron Stosch (a Hanoverian spy over the Pretender's motions), by the formation of his enormous cabinet and its illustration by the labours of the erudite Winckelmann, with its final purchase at the enormous price of 30,000 ducats by the reputed model of the prince-philosopher, Frederic of Prussia. The Duc d'Orléans, grandson of the Regent, followed his example; our own Dukes of Devonshire and Marlborough were, concurrently with the French prince, zealously at work in forming their present magnificent cabinets, paying incredible sums for gems of any celebrity. The former acquired from Stosch, for the equivalent of 1000*l.*, the *Cow* of Apollonides, and from Sevin of Paris, at the same rate, the *Diomedes with the Palladium*; the latter nobleman, says La Chaux, pur-

chased from Zanetti, of Venice (1763), four gems for the sum of 1200*l.*: they are the *Phocion* of Alessandro il Greco, the *Horatius Cocles* (a miniature Cinque-cento cameo), the *Antinous*, and the *Matidea*; all still adorning the cabinet at Blenheim. The large cameo of *Vespasian* cost the same amateur (according to Raspe) 300 guineas. The same portrait in cameo, but restyled a *Mæcenas*, stood his emulator, Mr. Yorke, in 250. The fine intaglio, *Hercules and the Dying Amazon*, cost its acquirer, Mr. Boyd, another 300; and to conclude this list of the extravagances of the taste, the *Hercules and lion* intaglio in sardonyx, in its antique silver mounting (found in Aleppo), was considered cheap, by Mr. Locke, at the figure of 200 guineas.

The Empress Catherine II. entered the lists with her accustomed energy, and amalgamated several well-known cabinets into a single one of unrivalled extensiveness. Such a possession (equally with that of a porcelain-fabrique of one's own establishment) was deemed an indispensable appendage for every prince making any pretensions to the character of a man of taste; and how irresistibly the tide of fashion set in this direction is exemplified, better than by anything else, by the single fact that our bucolical sovereign George III. (a man of more liking for cows than for camei) was carried away by the torrent, and sought to establish his reputation by making his own the highly-puffed collection of Consul Smith. He published his new character and his acquisition to the world of amateurs by the means of two magnificent folios, the '*Dactyliothea Smithiana*,' brought out at Venice (1767), illustrated with the finest engraving the place could supply, and with a learned text by Gori, who had then succeeded to the reputation of Winckelmann.

Last of all came the affected classicism of the Republic and the First Empire to stimulate the mania to its very highest point. Gems, antique or supposed, graced every

piece of jewelry, were wrought up into *solitaires*, tiaras, and earrings, and even, after the precedent of Heliogabalus, decorated the *toes* of the sandalled feet of the Parisian *lionnes*.

The Empress Josephine was a passionate gem-collector, the choicest treasures of continental museums flowed into her cabinet, peace-offerings from their owners now trembling for their thrones. She caused a complete suite of ornaments to be made up out of the first gems of the old Royal Collection under the direction of the *savant* Denon.

It is this period, and its fruits, that have thrown so much uncertainty into the study of gems, and have rendered so difficult the deciding as to the genuineness of a fine intaglio if judged of by the work alone, irrespective of technical and mineralogical considerations. This indeed is one of the most difficult questions that can be proposed to the archaeologist, however much attention he may have paid to this particular subject. From the very opening of the century, Sirletti, famed for his revival of the antique use of the diamond-point in engraving (at the suggestion, says his contemporary Giulianelli, of the experienced Stosch), Costanzi, Anton Pichler, Landi, Rossi, and innumerable others, all more or less skilful imitators of the antique manner, were indefatigably pursuing this most lucrative of trades, and have left a countless swarm of such falsifications to mislead and perplex collectors for all time to come. It may be asserted with confidence that for every antique gem of note fully a dozen of its counterfeits are now in circulation; and often so close is the imitation as to throw doubt upon the authenticity of the original itself. The larger intagli, more particularly the imperial portraits, have been the most exposed to this fraudulent reproduction.

The anxiety of these moderns in disguise to make sure of

the true antique character in their designs is remarkably exemplified by a fact communicated formerly to an acquaintance of mine by a very aged amateur, Mr. Constable, who had known Rome in the palmy days of gem-engraving. These artists used to be always seeking after, and paying liberally for, antique pastes with unhackneyed subjects, which, after minutely copying in their own gems, they immediately destroyed, thus at one stroke securing the antique spirit for their own compositions, and safety against the conviction of plagiarism. This multitudinousness of counterfeits, added to the discredit brought upon the critical knowledge of connoisseurs by their admission into the cabinets of persons (Payne Knight, for instance, so egregiously taken in with Pistrucci's Flora) pretending to the completest experience in this line, may be assigned as one of the main causes of that sudden and total decay of the taste for gems which prevails in our own times.

XXXV.

After Cordoné France gave birth to no engraver deserving to be remembered, except Guay, who worked for Louis XV., and who has left an admirable cameo-portrait of his patron. The goldsmith to the same King, Louis Siries, exhausted his ingenuity in attempts to achieve microscopic impossibilities, mightily esteemed at the time; even attacking the diamond, in emulation of Costanzi, but with little success. Several of his minute gems are now to be seen in English cabinets, they may be recognised by his initials, L. S., in the field.

The few *Englishmen* who have ever distinguished themselves in this walk of art, all (with the exception of T.

Simon, Cromwell's inimitable medallist) flourished at different periods of the eighteenth century and through the first quarter of the present. It will here suffice to name Stuart, Seaton, the two Browns, Wray, Deane, Harris, Marchant (established at Rome, and especially patronised by the Duke of Marlborough and other English noblemen), and Burch, R.A., who closes the list in 1814. The Roman Pistrucci, on the grounds of his long residence and reputation achieved in this country, belongs rather to the category of English than Italian masters. At the beginning of his career he enjoyed the most exalted patronage, and his merit, though certainly great, was more than proportionally recompensed; receiving as much as 800*l.* for a single cameo. One of his gems, a Greek hero on horseback, had the honour to be selected by his patron, Lord Maryborough, as the type (after slight modification) of the reverse of the sovereign when issued for the first time in the great recoinage of 1816. The hero transformed thus into a St. George, besides the gold, decorates the crown-piece of the same mintage, and again on somewhat a larger scale that of George IV.; the latter, beyond all rivalry, the most elegant coin ever issued from a modern mint.

The works of this English school, *intagli* for the most part, though fine and carefully drawn, fall far short of the vigour and spirit displayed by the great names of the contemporary Italian. With the last representatives of that school, Cerbara and Girometti, who survived until within these few years, the Glyptic art may be said to have a second time expired, but to have expired with dignity. By both these its professors it had been carried to a perfection hardly ever attained before, and assuredly never surpassed.

Far from producing works embodying equal genius and commanding equal remuneration with the masterpieces of

painting and sculpture, nothing of this elegant art now survives even in Rome, so long its favourite seat, except in the shape of the few miserable craftsmen—they cannot be called artists—who manufacture the small onyx cameo-studs so much in request with the visitors to that city—mere trade-articles turned out by the dozen at the least possible expenditure of time and labour—and who also, but in a small way, continue to fabricate to order *antique* intagli of the mediocre class, or to retouch such fresh discoveries as the dealers consider susceptible of improvement. In a word, the sole representatives of the once national profession who display any intelligence of beauty or tasteful workmanship in their labours (though surpassed in both by their Parisian rivals) are the cutters of camei upon shell; their material being the Indian conch, whose diversely-coloured layers cheaply counterfeit the contrasting tints of the Sardonyx. The substance is sufficiently soft to admit of being worked with the graver and scraper, by which the design in relief is brought out in the same manner as carvings in ivory and boxwood. This circumstance, therefore, removes the invention from the true province of gem-engraving to that of wood-carving.

Thus, therefore, by a most remarkable peristrophe, the art of cutting designs in the precious and hard stones may be considered as having closed its existence of thirty centuries in the same phase from which it started at the very daybreak of civilisation. When the Egyptian fabricated the primal scarabei out of the yielding steaschist, his first essay was a work in relief, a religious symbol of talismanic virtue, intended for embellishing the necklace or the bracelet; and so in our times the Roman shell-camei, formed in an equally valueless material, and manufactured for the same purpose, are the sole remains that preserve the faintest shadow of the departed glories of the Glyptic art.

FAMOUS RINGS AND SIGNETS.

THE most ancient and most wondrous in the long catalogue of famous rings recorded by the writers of antiquity, is that of Gyges, the Lydian. Plato relates in his ' Republic ' how he, when a mere shepherd, espied in a chasm opened by the winter rains a monstrous horse of brass, which served for the sepulchre of some giant of old, which chamber of death he boldly entering, took off the skeleton's finger a ring. Returning to his brother shepherds he found accidentally that by turning the face of this ring inside his hand he became invisible; whereupon, profiting by its mystic power, he murdered his master King Candaules, and took possession of his queen and kingdom, the most beautiful woman and the wealthiest region of all Asia. The crime was, after the Eastern fashion, visited upon the head of his innocent descendant Croesus.

Next comes the love-inspiring ring of Helen, touching which Ptolemy Hephæstion relates (B. VIII.) that there is a certain fish of the whale kind, called *Pan*, and in appearance resembling that rustic deity. In its head is found the stone called *Asterites*, which, when placed in the sun, blazes forth like a flame. It is of mighty potency as a philtre, and this was the gem Helen wore for her signet, having the self-same fish, the *Pan*, engraved thereon. Suidas gives the same legend on the authority of Æsopus, " reader to King Mithridates." A proof this how universal had become the faith in the power of talismans, when even Helen's

conquests were ascribed to the virtue of a philtre. These deep philosophers did not agree with the simple-minded Tibullius as to the resistless might of beauty, or hold with him that

"*Forma nihil magicis utitur auxilus.*"

But to descend from the regions of fable into those of authentic history, we come to the strange yet probably true story about the ring of Polycrates, the tyrant of Samos, so particularly detailed by Herodotus. This too successful tyrant and pirate being himself alarmed by his own vast and unbroken prosperity, took counsel of the sage Amasis, the Egyptian, and following his advice, propitiated Nemesis by throwing into the sea his signet, which he regarded as the most precious of his treasures, thinking by the sacrifice of this one object he had amply, as Pliny expresses it, compounded for all the other favours heaped upon him by capricious Fortune. But the ring was swallowed by a fine fish, which, being caught the same day, was brought by the captor as a present to his prince, the ring found in its belly, and restored to its astonished owner. But his end verified the predictions of the Egyptian king, atoning once for all and more than amply (as is Fortune's rule in such cases) for his past felicity; for, betrayed into the hands of the satrap Orotes, he closed his career by impalement: his first sacrifice of atonement having been rejected and thrown back upon his hands as inadequate by the malignant ruler of events.

Kirchmann, in that wonderful repertory of curious learning, his treatise '*De Annulis*' (cap. xxiii.) has collected several anecdotes in illustration of this legend of the "Fish and Ring," of which it will not be out of place to copy here the most remarkable. The first, from the character of the narrator and the publicity and recent date (at the time of

its publication) of the circumstances, will doubtless be received as authentic by all who possess so much knowledge of things as to be able to judge when to believe as well as when to disbelieve—for ignorance is incredulous in the wrong place as well as credulous. Let us hear the story told by St. Augustine, bishop of the city where it happened, and who has deemed it worthy of insertion in his great work '*De Civitate Dei*' (xxii. 8):—

"There lived an old man, a fellow-townsmen of ours at Hippo, Florentius by name, by trade a tailor, a religious poor person. He had lost his cloak and had not wherewith to buy another. Going to the church of the Twenty Martyrs, whose memory is held in the highest veneration amongst us, he prayed with a loud voice for wherewith to clothe himself. Certain ribald youths who happened to be present overheard him, and followed him as he went down, mocking at him as though he had demanded of the martyrs the sum of fifty *folles* (12½ denarii) to clothe himself withal. But Florentius, walking on without replying to them, espied a big fish thrown up by the sea and struggling upon the beach, and it he secured through the good-natured assistance of the same youths, and sold it for 300 *folles* (75 denarii) to a certain cook, by name Carthosus, a good Christian, for pickling, telling him at the same time all that had taken place—intending to buy wool with the money, so that his wife might make therewith, as well as she could, something to clothe him. But the cook, in cutting up the fish, found in its belly a gold ring, and forthwith being moved with compassion as well as influenced by religious scruples, restored it to Florentius, saying, 'Behold how the Twenty Martyrs have clothed thee!'"

Petrus Damianus, too, a very unlikely personage to have ever read of Polycrates, relates in his Fifth Epistle a story worth translating literally, as a specimen of the style of

thought of his age:—"This Arnulphus was the father of King Pepin and grandfather of Charlemagne, and when inflamed with the fervour of the Holy Ghost, he sacrificed the love of wife and children, and exchanged the glory and pomps of this world for the glorious poverty of Christ, it chanced as he was hastening into the wilderness that in his way he had to cross a river which is called the Moselle; but when he reached the middle of the bridge thrown over it, where the river's stream ran deepest, he tossed in there his own ring, with this protestation, 'When I shall receive back,' said he, 'this ring from the foaming waves of this river, then will I trust confidently that I am loosed from the bonds of all my sins.' Thereupon he made for the wilderness, where he lived no little space dead unto himself and the world. Meanwhile the then Bishop of Metz having died, Divine Providence raised Arnulphus to the charge of that see. Continuing in his new office to abstain from eating flesh, according to the rule observed by him in the wilderness, once upon a time a fish was brought him for a present. The cook, in gutting the same, found in its entrails a ring, and ran full of joy to present it to his master; which ring the blessed Bishop no sooner cast eyes upon than he knew it again for his own, and wondered not so much at the strange mine that had brought forth the metal as that by the Divine propitiation he had obtained the forgiveness of his sins."

An exact description of this long-famed jewel of the Samean tyrant can be obtained by putting together the accounts of the event, as related by various authors. Herodotus expressly terms it "a signet of emerald, set in gold, the work of Theodorus of Samos" (iii. 41). Pausanias has (viii. 14), "a work of Theodorus was also the signet in the emerald which Polycrates, tyrant of Samos, was accustomed to wear, and on the possession of which he prided himself

excessively." Clemens Alexandrinus furthermore informs us what device was engraven upon it: "the musical lyre that Polycrates had for his seal." By a singular coincidence an emerald was, a few years ago, brought to Rome, said to have been just turned up in a vineyard at Aricia, in which enthusiastic antiquaries immediately recognised this legendary signet, from the agreement both of stone and type with the ancient tradition. The emerald was large and of the finest quality befitting so wealthy an owner, the intaglio a lyre beautifully executed, above which hovered three bees, or more probably *cigale*, an insect noted by the poets for its musical powers, and which, though of much greater bulk, resembles in appearance a large drone. This type of a lyre often occurs upon gems: there can be little doubt it was adopted from the traditionary account of Polycrates' signet; it was moreover in its nature, as Apollo's attribute, a fitting device for a man of letters. Pliny, however, records a curious fact, that in his time the pretended signet of Polycrates used to be shown in the shape of a sardonyx, not engraved, "*intacta illibata*," set in a golden cornucopia in the Temple of Concord, and holding there but the last place amidst a multitude of other gems, all preferred to it as of higher value. It is hard to conceive how this history came to be affixed to this particular *sardonyx*, in defiance of the express testimony of Herodotus, who flourished hardly a century after the occurrence. Lessing, indeed, in order to support Pliny's tale, endeavours, like a true German critic, at a vast expenditure of learning, to prove that the term *σφραγίς* does not necessarily signify an *engraved* stone, and that the expression "the work of Theodorus" only refers to the setting itself, because that artist was famous for certain ingenious works in metal, executed for King Alyattes in the preceding generation. But Herodotus and the Greeks of his day would have

made little account of the goldsmith's work in the mere setting: it was the *emerald*, then a priceless stone, rendered yet more rare by the intaglio from so famous a hand (the artist, too, being in all probability then no more), that was deemed a sacrifice of such importance. But, in truth, there is no exception to the rule in classic Greek that a precious stone, regarded merely as such, is termed ἡ λίθος, or else ψήφος, the *lapillus* of the Latins, but when *engraved* it becomes σφραγίς. As a proof, Theophrastus speaks of the λίθοι out of which σφραγιῶδες are cut. Herodotus also uses the latter word in describing the *seals* of the Babylonians, who certainly never were acquainted with the use of finger rings. But the ancient goldsmith was like his Florentine fellow-craftsman in the flourishing days of art, at once jeweller, statuary, and gem-engraver, as well as die-sinker. And Theodorus of Samos became to the Roman dilettanti what Cellini is to those of our day, the reputed author of every work of extraordinary unfathered cleverness. Thus Pliny mentions a portrait-statue of the artist himself, then preserved at Rome, holding upon his outstretched hand a four-horse car, so minute that a fly with outspread wings could cover both car, horses, and driver.

The earliest notice we have of the device upon a Greek's signet is connected with a touching anecdote. When Clearchus, Cyrus the younger's general, had been treacherously made prisoner by Tisaphernes, and was languishing in chains before his execution, he begged for a comb (for his long flowing hair, worn after the Spartan fashion), which indulgence he at last obtained through Ctesias, the royal physician. As a return for the favour, he presented the latter with his signet to serve as a means of introduction to his family, should the other ever find himself in Sparta. Its device was the maidens of Carya dancing. Ctesias himself tells the story, quoted by Plutarch in his life of Cyrus.

Alexander the Great forbade as treasonable his portrait to be engraved on gems by any less noted artist than Pyrgoteles; and from Pliny's mode of expressing himself, viz., "in hac gemma," it would appear that the *emerald* was the only stone accounted worthy of so high an honour.* After his conquest of Asia, Alexander used the "ring of Darius" for sealing his edicts addressed to the Persians, but his paternal signet for those issued to the Greeks. The device upon the latter was a lion passant, with a club in the field above in allusion to Heracles, the founder of the Macedonian line: such, at least, was the imprint on the signet wherewith Philip dreamed he had sealed up the womb of his queen Olympias, a vision interpreted both as a token of her pregnancy and also of the future greatness of the expected infant. In commemoration of this presage, Alexander subsequently founded a city, named Leontopolis.† Moreover his only coins, the hemidrachms, that give us his actual portrait with Ammon's horn, bear a lion for reverse. Even at this early period every man had a fixed device for his signet, as well known and as unchangeable as our armorial bearings. Quintus Curtius, in his *Life of Alexander*, mentions

* The emerald continued set apart for the royal signet with his successors. When Ptolemy Lathyrus escorted Lucullus, returning to Rome, to his ship, he pressed upon him an emerald "of the precious sort" set in a ring: which the disinterested Roman could only be induced to accept by the monarch's showing him that it bore his own image, so that to refuse it were a personal affront.

† One of his generals and successors to his empire, Seleucus, could boast of a signet of divine origin. His mother dreamed that "she had conceived a son by Apollo, and that the god had left behind him his ring in acknowledgment of the paternity. On awaking, she actually found a signet-ring in her bed, engraved with an anchor; and the same mark was discovered impressed upon the thigh of the infant when born in due time after the vision, and continued to appear thus stamped on all his posterity for many generations."—*Justin*. XV. In commemoration of this legend, an anchor is the common reverse of the bronze coinage of the Seleucidæ.

a conspiracy detected in consequence of a letter being brought to an officer of his army, bearing an *unknown* seal, which on inquiry proved to come from an agent of Darius, containing proposals for the assassination of the king.

Unfortunately no author has recorded the device upon the signet of his Persian adversary, although we may safely conclude it to have been identical with that of a Darius (perhaps the same) now preserved in the British Museum, a cylinder in a greenish calcedony (the jaspis of the Greeks), representing the king in his car, with the cuneiform legend in the field, in three different dialects, "I Darius, the king." But we labour under the "embarras de richesses" in the varying descriptions left us of the signet of his ancestor Xerxes which authenticated his communications with the Spartan king Pausanias; for the scholiast upon Thucydides (i. 129) has: "The signet of the king of the Persians bore, according to some, the monarch's own portrait; according to others that of Cyrus, the founder of the monarchy; or as others again say, the horse of Darius, in virtue of whose neighing he had been elected king." But Polyænus distinctly states that the device was a naked woman, with her hair dishevelled, a type (according to him) commemorating the tradition that their queen Rhodogune (the same story is told of the more ancient Semiramis), rushing in this state out of the bath, had quelled a revolt of her subjects—apparently a Greek fiction, coined (after their wont, rather than to confess ignorance) to explain the figure of *Anaitis*, the Babylonian Venus, so frequently represented in this guise upon the cylinders.

The frequency of the portraits of the Macedonian hero upon gems, the work of widely different ages, arose from such portraits being worn as amulets down to a very late period, Chrysostom (at the close of the fourth century) noting the

custom in his own day of wearing Alexander's coins, fastened to the head or feet as charms to keep off sickness (Hom. ii.). Trebellius Pollio, speaking of the family Macriana, says that the ladies belonging to it wore the portraits of Alexander *engraved* (necessarily, therefore, on gems) in their hair-cauls in their bracelets and in their rings; adding that it was the common persuasion that persons who carried about them the likeness of Alexander in gold or silver prospered in everything they undertook.

To return once more to the poets: Sophocles, as above adduced, makes Electra recognise her brother Orestes on his producing his father's signet. The scholiast is careful to inform us, perhaps following some ancient tradition, that it was engraved "with the ivory shoulder of Pelops," meaning (the only way in which it can be understood) the bust of a youth displaying that part in a significant manner. The signet of a still older Grecian monarch, the Theban Amphitryon, is described by Plautus in the comedy of that name, in the dialogue between Mercury and Sosias:—

"S. Where is the bowl now?

"M. Locked up in my trunk,

Sealed with Amphitryon's seal.

"S. Say what's the impression?

"M. Sol rising with his car. Why seek to entrap me,
Thou gallows-bird?"

Doubtless Plautus, whose plays are all mere adaptations from the Greek, had old authority for putting such a device upon the Theban king's signet.

The Spartan magistrates in the times of the traveller Pausanias, the second century, used for their official seal the head of Polydorus, one of their ancient kings; but no reason is assigned why, above all the rest, this unknown prince should have been preferred for that distinction, in circumstances where one would naturally have looked

for the image of their far-famed legislator Lycurgus, which, in fact, formed the type on the later coinage of Lacedemon.

We have an interesting notice of the signet of another Spartan monarch of the last times of the dynasty in Josephus (xii. 5). Areius, "king of the Lacedemonians," as he there is styled, thus ends his letter addressed to Onias, the high priest of the newly re-established state of Jerusalem: "The seal is an eagle grasping a serpent in its talons." A customary conclusion to a letter was this description of the seal, in order to prevent its being opened and resealed with another signet on the way. It is singular that this group of the eagle and serpent is described by Nicetas amongst the miracles of art standing in the Hippodrome of Constantinople, and afterwards melted down for coin by the barbarian Franks on their conquest of the city in 1204. The vulgar, he adds, then regarded it as a talisman delivering the city from all such venomous reptiles, set up by the most eminent of all magicians, Apollonius Tyaneus; but it was, in truth, an inheritance from the original city of Byzantium.

Callicrates, a courtier of Ptolemy III., took so great a pride in his profession of parasite, says Athenæus, in his amusing anecdotes of that class (vi. 251), that he adopted for his signet the head of Ulysses, and named his children Telegonus and Anticlea, after those of the Ithacan wanderer, who amongst the later Greeks had been put down as the prototype of the genus Parasite, upon the strength of his so long quartering himself upon the hospitality of King Alcinous. Others, besides Callicrates, were not ashamed of the same profession, for a fine intaglio in the Spilsbury Gems (No. 17) represents one carrying what Plautus (Stich. ii. 1, 55), calls the "*totam supellectilem*," entire stock-in-trade of the fraternity:—

"*Rubiginosum strigilem ampullam rubidam.*"

"A rusty scraper, a red earthen oil-cruze."

The sophist Athenion, on his return from his embassy to Mithridates, is carried in state (in the account preserved by Athenæus) into Athens, reclining upon a litter with legs of silver and coverings of purple. He takes up his quarters in the house of Dies, the richest of the inhabitants; which is furnished for his reception, at the public cost, with grand hangings, pictures, statues, and a vast display of plate. Out of this palace he used to strut, trailing behind him a gorgeous mantle, and wearing a gold ring engraved with the portrait of Mithridates. Here it may be observed that the heads of this prince are rather frequent in gems, for he was evidently very popular amongst the Greeks, who hailed him as their deliverer from the burdensome yoke of the Romans, who, like ourselves, seem to have had the fatality of making themselves universally detested to the nations subject to their supremacy. His portrait, particularly in the arrangement of the flowing locks, is evidently treated after the Apollo type in allusion to his name, which is equivalent to the Grecian Heliodorus, or "gift of the Sun." He was, besides, a prince who appreciated and encouraged the arts, for his coins are amongst the most beautiful in the whole Greek regal series, a thing hardly to be expected at so late an epoch and from a semi-barbarian like the Pontic king. Being the first on record to have formed a collection of gems: his memory should be held in reverence by all lovers of the Glyptic art.

Wonderful, indeed, as a work of sportive Nature must have been the famous agate always worn by King Pyrrhus in his ring, if it actually, as Pliny quotes from some old annalist, did "represent, by its natural shades, Apollo holding his lyre and standing amidst the Muses Nine, each one bearing her proper attribute." The veins and colours of the stone must have been amazingly assisted, either by art or by the lively imagination of the beholder, to have

pictured so complicated a group upon the narrow field of a ring-stone. After all, it may have been no more than a cameo, the production of a newly-invented art, and passed off by the jocose Greek upon the simple-minded Roman envoys as a natural prodigy. We have actually an analogous case already brought before us in the great sardonyx cameo decorating the shrine of St. Elizabeth at Marburg, which, during the whole course of the Middle Ages, used to be regarded with veneration by pilgrims as the unassisted workmanship of Nature. Agricola also mentions an agate naturally representing two busts with a serpent between, preserved (in the 15th century) in Cologne Cathedral; in all likelihood alluding to one of the camei set in the shrine of the Three Kings. Nevertheless, agates are still found adorned with designs which one feels the greatest difficulty in admitting to be the mere fortuitous result of the arrangement of their shaded strata, so exactly does that result imitate the finished production of art. Amongst the specimens of the variety called the "Egyptian Pebble," in the British Museum, there is one representing the head of Chaucer covered with the hood as in the well-known portrait of him, the resemblance of which is most astonishing, and yet this pebble is evidently in its original state, not even polished, but merely broken in two. The jewel-room of the Florentine Galleria possesses a red and yellow agate where the shades accurately depict a Cupid running, as well as some other specimens of such self-created miniatures. Among the gems of the Strawberry Hill Collection is catalogued "a rare Egyptian Pebble naturally representing Voltaire in his night-gown and cap; set in gold:" also "another representing with the utmost exactness the portrait of a woman in profile, a rock behind her and sky before, set in gold, and accounted very curious." Some others, and yet more singular, are specified in the

'Description of the Hope Precious Stones,' drawn up by B. Herz. The known existence of these nature-paintings elucidates an epigram by Claudian, entitled "On a table of sardonyx stone;" which is somewhat obscure by reason of its too flowery style, and at first sight rather suggests the notion of a mosaic being intended, although there can be no doubt, after a careful consideration, that the poet wishes to describe the actual colouring and shades of the stone tablet.

Ep. XLIV. In Mensam de sardonyche lapide.

"Mensa coloratis aquilas sinuatur in alis
Quem floris distinguit honos similisque figura
Texitur, implumem mentitur gemma volatum."

"The coloured veins that o'er my surface play
An eagle's form with dusky wings portray,
With native hues traced on the flowered stone
A life-like figure to perfection shown:
Formed in the gem, the picture seems to fly,
And, wingless, cheats the wondering gazer's eye."

Ismenias, a famous musician, and contemporary with Aristophanes, on hearing the description of an *emerald* engraved with the figure of the nymph Amymone, which was for sale somewhere in Cyprus at the price of six gold staters (exactly six guineas), took a fancy to it, and commissioned a friend to buy it for him. His envoy, by hard bargaining, beat down the price, and brought him back both the gem and two staters out of the six sent; but was rewarded for his pains by the complaint of the purse-proud man of music that he had done very ill, for that he had derogated by so much the dignity of the gem. This is the sole instance known to me of the then current value of an engraved gem: and even here, from the stone being intrinsically valuable, one cannot pronounce whether the *emerald* or the *intaglio* formed the chief element in the

estimate. Ismenias, observes Pliny, set the example to all others of the same profession to make a mighty display of such ornaments as an essential part of their equipment in public: hence his rival Dionysiodorus attempted to outshine him in this piece of ostentation,* as did also a third *artiste* named Nicomachus. The collection of the last, it is recorded, though extensive, was made without either knowledge or taste, exactly what might have been expected from a fiddler dabbling in matters that demand a competent share of both.

It has been already mentioned how the great Julius is noted by Suetonius for a passionate amateur in engraved gems, as in all other branches of the antique art: *antique* being the highest recommendation even in those days. His own signet was a Venus Victrix, a fact which sufficiently explains the popularity of that subject under the reigns of his successors in the empire. "Cæsar dedicated himself entirely to Venus, and wished to persuade the world that he had derived from her (his ancestress) a certain portion of immortal beauty. For this reason he used to wear in his signet an intaglio of the goddess armed at all points, and gave her name for the watchword in most, and in the most important of his battles" (Dio, xliii. 43).

The same amusing historian informs us (xlii. 18) that the Roman Senate refused to credit the fatal news of Pompey's death until Cæsar produced and showed to them his very

* For their foppery, Aristophanes distinguishes them with an epithet of his own coining—σφραγιδουχαργακομήται—"lazy, long-haired fellows, with fingers covered with rings down to the nails." The class were proverbial then, as now, for their empty-headedness and self-conceit, which Athenæus illustrates by a whole section of anecdotes, taking for his text the well-known epigram—"Ἀνδρὶ μὲν ἀνλητῆρι"—which may be thus Englished:

"To men of music Heaven no brains supplies,
For with their fiddling forth their reason flies."

signet, which bore engraved *three trophies*, like that used by the dictator Sulla before him. The motive for assuming such a device had been the same in both cases,—to commemorate the three great victories that had crowned the military career of either general: those of the first over the generals of Mithridates; of the latter, over the same king in person, the Arabians, and the Cilician pirates. But this must have been the signet used by Sulla in his later years, for Pliny writes that his favourite seal was the “Surrender of Jugurtha,” the first of his successes in war. The representation of the event on the signet was doubtless identical with that still extant on one of his denarii, where the Roman general appears seated aloft on his tribunal, with two men kneeling before him; the one in a military habit with his hands bound behind his back, the captive prince; the other, his betrayer Bocchus, holding forth a bay-branch, the established emblem of a suppliant. The Mauritanian king, says Plutarch, had dedicated in the Capitol a representation of the event modelled in *gold*, containing no less than twenty figures; the principal actors, in all probability, we see in this medal—the small group being selected on account of the necessary limitation of space. These notices of Pliny’s and Dio’s prove that the recognised official signet of the individual was, as a matter of course, adopted for the type of the coinage issued by his authority; for another denarius of Sulla’s bears for reverse these very *three trophies* between the lituus and *prefericulum*, accompanied by his surname of *Faustus* written in a monogram. Similarly, other types of consular coins are perpetually to be observed upon engraved stones; some such may be adduced here as examples of regular hereditary devices, or as containing a rebus on the family name:—*Crepereia*; head of the nymph Galatea (the Galene of Tryphon, celebrated in the epigram of Addæus), in the act of swimming, and consequently often

mistaken for Leander's—a type allusive to the *crepitating* of the ripples of the strand, or to *crepido*, used in the same sense. *Manilia*; Ulysses recognised by his dog Argus. *Pansa*, a mask of Pan. *Scarpus*, an open hand, “carpus.” *Trio*, the Moon and Seven Stars, the Septem Triones. *Aciculus*, a mandril or small pick-axe. *Larisculus*, the sisters of Phaëthon turned into larches. Pomponius *Musa*, all the Muses one after the other, or else Hercules Musagetes. *Valeria*, the Stymphalian crane—type of strength and invulnerability. Væonius *Vitulus*, a calf, &c., &c.

Others, again, took for their device some ancestral feat of arms in which the dread enemy of old—the Gaul—naturally plays a frequent part. Spirited samples of such duels are to be seen on the denarii of the Minucia and Servilia families. But nothing of the kind known to me is so soul-stirring a record of some such deed of daring as the gem erst the signet of one of their contemporaries that fortune has recently brought under my notice. Upon this little sard two cavaliers are engaged in mortal combat with two Gauls: one has already despatched his man, who lies prostrate in the foreground; the other aims his spear at the survivor, a naked giant, who, one knee bent, is receiving the blow upon his broad shield, whilst swinging back his huge claymore, he is about to deal the terrific “swashing blow” of his nation at his adversary. The life and vigour put into the scene, despite its blundered perspective and inartificial execution, declare the genius of the designer if not his skillfulness.

That the portrait of a distinguished ancestor was often adopted for the signet of his representative in the next generation, exactly as it was for the type of the denarii issued by the same person (a rule, happily for the cause of iconography, generally observed during the later ages of

the Republic), is a fact established by the remark made by Cicero upon the signet of Lentulus, Catiline's accomplice (In Cat. iii. 5), where the unfeeling orator thus *improves* the occasion :—" I then showed the letter to Lentulus, and asked him if he knew the seal. He nodded assent. Yes said I, 'tis a well-known seal, the portrait of your grandfather, that most illustrious man, who above all else loved the Republic and his fellow citizens ; 'tis a portrait which though voiceless ought to have dissuaded you from so monstrous a piece of wickedness." An oburgation, the more pointed, inasmuch as the old P. Com. Lentulus had in his time actually been " Chief of the Senate : " a furious aristocrat, who in defending his party had received a wound in an affray with the partisans of C. Gracchus, though the revolutionary measures of the latter were, it may be observed parenthetically, of an infinitely milder character than those in which his unlucky grandson had come to be implicated. Unfortunately, Cicero did not think it necessary again to " make a point " by noticing the subjects of the other conspirators' seals, which authenticated their treasonable correspondence with the Allobroges ; but we find each one of them in turn confronted with, and convicted beyond all possibility of denial, by the production of his own well-known family bearings.

A second precious memorial of a "tumultus Gallicus" is the signet of another member of the gens Cornelia, already alluded to, the Q. Cornelius Lupus. The type is the horse's head, the well-known national emblem (*Gaul*, in German, still means *horse*), and two Gallic shields crossed (*en saltire*) to express the confederation of the Insubres and Cœnomani vanquished by C. Cornelius Cethegus, Consul B.C. 198. *Lupus* is a common surname in that family, the owner of the seal was probably the consul's son : the style

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of the intaglio would indicate that generation as its own date.

Valerius Maximus also mentions (iii. 5) that the degenerate son of Africanus the Elder "had his hand divested by his own family of the ring he wore engraved with his father's portrait:" whereupon he exclaims, "*Di Boni quas tenebras ex quo fulmine nasci passi estes!*" It must be noticed, en passant, that the "thunderbolt" was the peculiar epithet of the Scipios, as Barcas "Lightning" was of their enemy Hamilcar—hence Virgil's "*duo fulmina belli Scipiadæ*;" whilst Jupiter Tonans is the type of their family-coins,—probably a rebus is intended (far-fetched indeed) between the name and *σκήπτω*, the technical term for the lightning-stroke.

When the great Marcellus fell into the ambushade of the Carthaginians, near Venusium, and was there slain, Hannibal having thus got possession of his signet made a treacherous use of it, to give the show of authenticity to the forged letters which he thereupon despatched in the Roman's name to the various towns in the hostile interest. Another proof this of the fixed character of the subject adopted for his own special device by every person of station, and which evidently no more admitted of capricious change than a coat of arms in our day. How provoking to the archæologist that Livy has not taken the trifling pains to add what this well-known device was. A few such particulars would now be of infinitely greater value than the long-winded, impossible orations wherewith, at a vast expenditure of labour, he has encumbered his History. However, from the hint afforded by Plautus as to the signet of the soldier Harpax bearing his own portrait, we may conjecture that Marcellus had followed the same usage, and taken his own likeness for his seal—a denarius issued

by one of his family, the Claudia, a century after his death, supplies us with his authentic portrait accompanied by the *triquetra*, symbolising his conquest of Sicily; and for reverse himself dedicating the *spolia opima* of the Gallic King Viridomarus to Jupiter Feretrius. One of the most interesting gems that has ever come under my notice is a head exactly agreeing with that upon the medal in question; with a portion of the circumference of a shield introduced into the field—an allusion, it would appear, to the *spolia opima* commemorated upon the reverse of the same denarius. The execution of the intaglio is hard but vigorous, and in shallow cutting just what we should expect in the age of Marcellus, the third century before our era. There is, therefore, a possibility—and let the audacious hope be indulged—that this very sard may have sealed the missives of the two greatest generals of antiquity.

The Spaniard, whose father had been slain in single combat with Scipio Æmilianus, was so proud of the honour thus conferred on his family that he took for his signet a representation of the duel: whereupon Stilo wittily observed what would he not have done had Scipio fallen by his father's sword!

The first seal used by Augustus was a *sphinx*, for he had found amongst the valuables coming to him from his deceased mother two intagli of that subject exactly identical; and one of these he left, whenever about to be absent from Rome, in the hands of his deputy, for the authentication of such edicts or missives as a sudden emergency might require to be issued in his name. But so many satirical remarks were made upon his choice of such a device and its appropriateness to the enigmatical character of his proclamations, that he relinquished it, and for the rest of his reign sealed with a head of Alexander the Great: in all probability the

original by Pyrgoteles. His successors, says Dio, used for their state seal his portrait by *Dioscorides*, until Galba substituted for it his own family device—a dog looking forth over a ship's prow. Our office of Keeper of the Seal can boast of the highest antiquity, for the emperors had a *Custos Annuli*: Trogus Pompeius states that his father served Julius Cæsar in that capacity (Justin. xxiii.).

Afterwards the custom of sealing with one's own portrait was again revived by the emperors: Spartian including amongst the omens of Hadrian's coming death the falling off from his finger of his ring, "which bore a likeness of himself," as he was taking the auspices on New Year's Day, and so obtaining a foreshadowing of the events of the coming year. Commodus, however, to compliment his famous mistress Marcia took for his seal the figure of an Amazon, as we learn from a letter of his addressed to Clodius Albinus, preserved by Capitolinus, in his life of the latter: "I have sent a letter which you will receive yourself, sealed with the figure of an Amazon." And Lampridius relates of the same madman that his flatterers used to call him *Amazonius*, after the device upon his signet; but that in reality he had first got the name from his extreme devotion to his concubine Marcia, whom he had caused to be represented in the character of an Amazon—in which guise she actually figures upon some of his medallions. Gorlæus possessed in his *Dactyliotheca* (purchased on his death by our James I.), a ring which then passed for the true signet of Nero. The intaglio revolved on its axis; one side bearing the conjugated busts of Nero and Agrippina, a star and a lyre in the field, engraved in *gold*; the other side, a *sard* intaglio representing Apollo standing triumphant, the vanquished Marsyas bound to a tree, and his disciple Olympus kneeling at the god's feet, vainly soliciting his

forgiveness. But the entire composition of both ring and signet savours too much of the Cinque-cento taste for it to be admitted as an indubitable memento of the imperial fiddler. In other respects the subject was judiciously selected as embodying an easily understood menace against all future rivals of the would-be Apollo. Its reality was felt by Lucan, whose fate is ascribed by Suetonius (in his life) to his having quoted most disrespectfully, though but too appositely, a line of the august poet descriptive of subterranean thunder, "*sub terris tonuisse putes*," on the occasion of an explosion of a very different nature, to the inexpressible consternation of all within hearing of his treasonable pleasantry.

One of the tokens presaging the approaching fall of this tyrannical dilettante was the New Year's gift made to him by his favourite Sporus, on the same occasion as when Hadrian received from Fate a similar warning. This prophetic present was a ring engraved with the Rape of Proserpine; a most ill-omened choice, the subject being the accepted symbol of death, and set apart as a decoration for tombs alone. Nothing in the eyes of a Roman could have been more inauspicious than such a gift at such a season; as pregnant with coming woe as that legend so unaccountably put upon the marriage medal of Mary Queen of Scots and François II., "*Hora nona Dominus I.H.S. expiravit, Heli clamans*." Words these, so inappropriate to the occasion that they would seem to have been suggested by Atropos herself to the designer in bitter irony of the festive day: and speedily to be verified by the event.

Mæcenas's signet, Pliny tells us, was a *frog*, the sight of which, as announcing a contribution about to be levied, used to strike terror into the minds of the rich. A calcedony scarabeus in the late Praun Cabinet, thus engraved,

both the beetle and the intaglio in the best style of Etruscan art, may be assigned, without overstraining probabilities, to some ancient member of the MAIKNE clan, the "regal ancestry" of Horace's patron: for it has been already shown that such devices were transmitted down through a long line of descendants. This memorable protector of literature extended his favour, and in a special degree, to this branch of the fine arts: a noble testimony to which exists in his portraits from the hand of Apollonius, of Solon, of Aulus, and, above all, of Dioscorides: the last gem holding the second place amongst the eight recognised as the authentic works of that engraver.

How passionately Mæcenas loved gems—doubtless not merely for their native beauties, but, like the great Julius, for the higher value of the genius therein enshrined—appears from his lines upon the departure of Horace (preserved by Isidorus), for whose loss he declares not even the sight of his darling jewels could console him:—

"Lugens O mea vita! te smaragdos,
Beryllos mihi Flacce nec nitentes,
Nec per candida margarita quero;
Nec quos Thynica lima perpolivit
Anellos nec iaspios lapillos."

"Whilst I thine absence, O my life! deplore,
Emeralds and lustrous beryls charm no more;
No more, my Flaccus, can the brilliant white
Of orient pearls, as erst, my soul delight;
Nor can my favourite rings my grief beguile,
Nor jaspers polished by the Thyrian file."

Augustus also evidently alludes to his passion for gems in a passage of a letter, where at the same time he mimics jocularly the affected style of his compositions (Macrob. ii. 4). "Vale mel gentium, metuelle, ebur ex Hetruria, laser Aretinum, adamas supernas, Tiberinum margaritum,

Cilniorum smaragde, jaspis figulorum, berylle Porsennæ carbunculum habeas!" "Farewell, my honey of the clans, my marrow, my ivory from Etruria, my Aretine spice, my diamond of the upper regions, my pearl of the Tiber, my emerald of the Cilnian family, my beryl of King Porsenna, may you get the carbuncle!" (the last a play upon the double meaning of the word, equally good in English). Joking him at once upon his royal Etruscan descent, his weak point, and upon this his particular hobby.

It were much to be wished that Ovid had told us what tasteful device he had chosen for his own, and to which he thus prettily alludes in a letter from his place of banishment (ii. 10).

"Ecquid ab impressæ cognoscis imagine gemmæ
 Hæc tibi Nasonem scribere verba Maecr?
 Auctorisque sui si non est annulus index
 Cognitane est nostra litera facta manu?
 An tibi notitiam mora temporis eripit horum,
 Nec repetunt oculi signa vetusta tui?
 Sis licet oblitus pariter gemmæque manusque
 Exciderit tantum ne tibi cura mei."

Chiffet asserts, but in all likelihood upon merely monkish authority, that Augustus took for his device the 'Butterfly and Tortoise' of the old fable, to express his favourite maxim—*Festina lente*—"No more haste than good speed;" but the conceit savours too strongly of mediæval pedantry to be received as authentic.

The only Imperial signet preserved, respecting the first ownership of which no doubts can be entertained, is the celebrated sapphire of Constantius (slightly noticed above), now in the Rinuccini Cabinet, Florence. The stone of uncommon beauty, and the extraordinary weight of fifty-three carats, is engraved with the representation of one of

the greatest exploits of the imperial Nimrod. The Emperor is spearing a monstrous wild boar, entitled **ΞΙΦΙΑΣ**, in the plains of Cæsarea, that city being typified by a recumbent female, distinguished by the title (in the corrupt phonetic orthography already gaining ground) **ΚΕΣΑΡΙΑ ΚΑΠΠΑΔΟΚΙΑΣ**. In the field the *Latin* legend, **CONSTANTIVS AVG**, makes it manifest that the destination of the intaglio was for the Emperor's own use: a fact furthermore confirmed by the very careful execution of the work, showing it to have come from the hand of the first engraver of the times, as well as by the enormous intrinsic value of the material. Another portrait of this prince is noticed by Visconti ('Gem. Ant.' 497):—"Impression of an intaglio head in crystal in the Florentine Museum; and appearing to present in its features the likeness of Constantius, son and successor of Constantine the Great. The bust is clothed in the paludamentum." But that standing next in his list is one of vastly greater historical interest: "A most singular carnelian, though miserably executed, inscribed **ALARICVS REX GOTHORVM**. The bust is shown in front-face, and has upon the shoulder a kind of stole, called in those times *lorum*, forming part of the habit of ceremony worn by the Emperors and Consuls." Probably this was the official seal of the conqueror's secretary; for had it been engraved for the royal hand, that disposed of all the accumulated treasures of the Roman world, one would have expected a gem of large intrinsic value—a sapphire or a spinel—to have been selected for so dignified a service. Unless, indeed, the expiring art of the age (a probable solution) had found itself incapable of dealing with such refractory materials. The few portraits extant belonging to this epoch are in front-face and very deeply cut, but in the softer gems—crystal and lapislazuli being now preferred: the mechanical side of the art having

declined in the same proportion as the knowledge of design. Heads in front-face were, during the same period, fast becoming the rule upon the more important issues of the Roman and Byzantine mints, and in a short time these entirely banished profile portraits from the gold coinage.

The Mertens-Schaaflhausen Cabinet possessed the most important example of this class anywhere extant. It was the great seal of Mauricius, engraved in a large calcedony, 2 by 1½ inches in size; his bust in front-face, the orb in his hand, exactly coinciding with the type of his *solidi*. Above was the legend D. N. MAVRITIVS. P. P. AVG. The engraving, though without life, was done in a remarkably neat manner. According to the sale-catalogue this gem had been dug up at Gräfin, near Bonn. M. Martigny (Paris) has in his collection the signet of the murderer of this virtuous prince, Phocas, which in all particulars of style and type coincides with the above; but the material is lapislazuli, and the dimensions considerably smaller.

In the De la Turbie Cabinet, No. 49 is a carnelian adorned with arabesques, encircling the legend KOMNH-NOC TOY CEBACTOY, "Comnenus, son of the Emperor," and therefore the indubitable signet of a prince of the house of Comneni, some time in the twelfth century, throughout which extent of time that family revived the faded lustre of the Byzantine purple. This is the latest example of an engraved stone, belonging to the Imperial series, the date of which can be approximately fixed; and is, as far as I have been able to discover, the unique instance of an *intaglio* produced by the palace engravers, who still continued to supply many *camei* of a religious nature. But the arabesques filling the field betray an imitation of the owner's Mohammedan rivals; for, changing into Cufic the characters in which the legend is written, the

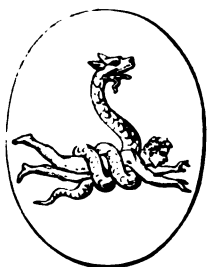
signet becomes identical in treatment with that of an Arabian Caliph.

An agreeable conclusion to this lengthy dissertation will be supplied by an extract from the flowery pages of the tasteful Bishop of Tricca, Heliodorus, who, though writing amidst the fast-gathering clouds of the fourth century, still retained a tinge of early culture, and could not extinguish a sinful admiration for artistic beauty. Like other educated men of his and even lower times, he was still able to appreciate the productions of an art even then nearly extinct; for with what enthusiasm does he enlarge upon the description of the ring worn by his heroine, Chariclea (*Æthiop.* v. 13)!—possibly a work, the beauty of which he had himself admired in reality, or perhaps actually possessed:—"Such is the appearance of all amethysts coming from India and Ethiopia; but that which Calasiris now presented to Nausicles was far above them in value, for it was enriched with an engraving, and worked out into an imitation of the figures of Nature. The subject was a boy tending his flocks, himself standing up on a low rock for the sake of looking about him, and guiding his sheep to their pasture by the music of his Pandean pipe. The flock seemed obedient to the signal, and submitted themselves readily to be conducted by the guidance of his notes. One would say they were themselves laden with fleeces of gold, and those not of the artist's giving, but due to the amethyst itself, which painted their backs with a blush of its own. Pictured also were the tender skippings of the lambs; while some running up against the rock in troops, others turning in frolicsome circles around the shepherd, converted the rising ground into the appearance of a pastoral theatre. Others again revelling in the blaze of the amethyst, as if in the beams of the sun, were pawing and scraping the rock with the points of their hoofs as

they bounded up against it. Such amongst them as were the first born and the more audacious seemed as if they were wishing to leap over the round of the gem, but were kept in by the artist, who had drawn a border like a golden fold around them and the rock. Now this fold was in reality of stone, and not imitative, for the engraver having circumscribed a portion of the gem's edge for this purpose, had depicted what he required in the actual substance, deeming it a clever stroke to contrive a stone wall upon a *stone*." The latter part seems to express that the whole composition was enclosed within an "Etruscan border," the markings in which gave the idea of a stone-built fence.* The '*Æthiopica*,' a romance, the model for the voluminous productions so fashionable in the seventeenth century, although sufficiently absurd in the nature of its most artfully complicated plot, abounds with valuable details respecting manners and things in Greece and Egypt in the times of the ingenious prelate-novelist: who long refused a rich bishopric rather than abjure the authorship of this very work.

We come now to the barbarian usurpers of the Roman sovereignty, the Frankish kings and the self-constituted Emperors of the West. Childeric's signet—found with other treasures in his tomb at Tournay, when accidentally opened in 1654—is not set with a gem, but has an oval beasil in the gold of the ring engraved with his bust in front-face, holding a spear, as in the type of the contemporary Byzantine aurei. He conspicuously wears the long hair of the Merovingian line. Traces remain of the legend *CHILDERICI REGIS*. This intaglio is very neatly cut, infinitely superior to the execution of the Merovingian coin-dies; and in fact so much in the style of Leo's aurei,

* A remark proving that our author is describing a real intaglio—not drawing upon his fancy merely.



1.



2.



3.



4.



5.

that it may reasonably be supposed a present, sent with other offerings, from Constantinople. Amongst the other relics in his tomb was a cornelian Etruscan scarab, doubtless deposited therein as an amulet of wondrous virtue; also a crystal divining-ball, 2 inches in diameter. Most unfortunately this invaluable signet has disappeared with the jewels stolen from the Bibliothèque in 1831 (vide Chiflet's 'Anastasis: Thes. rep. Tornaci Noviorum effossa. 1654').

The old map-makers were accustomed to fill in the outlines of the *terra incognita* (which in their times occupied so large a proportion of the earth's surface), in default of ascertained towns and peoples, with the creations of fancy,

"men whose heads
Do grow beneath their shoulders,"

sciapodes, martichoras, unicorns, and gryphons. The same cause induces me to follow their example, and, having been unable to discover any facts of interest connected with the signets of the worthies of the Middle Ages, I shall devote this period to the 'Tale of a Ring,' extracted from William of Malmesbury, one most truly mediæval in its wildness, and in its manner of regarding the then still existing monuments of a better time:—

"But to return to Rome: a young man of that city, wealthy and of noble family, having newly married a wife, gave a grand banquet to his friends and acquaintances. After dinner, when they had made themselves merry by repeated potations, they sallied out into the fields in order to promote digestion—being gorged with food—by leaping or quoit-throwing, or other kind of exercise. The giver of the feast and leader in the sports proposed a game at ball, and, taking off his finger his *betrothal-ring*, put it upon that of a brazen statue which chanced to be standing near. But as all the rest set upon

him alone, he, out of breath and overheated, was the first to give up the game; and, looking for his ring, he found the finger of the statue bent round into the palm of the hand. After long and fruitless efforts, for he was neither able to pull away his ring nor yet to break off the statue's finger, he went home without saying anything, concealing the matter from his friends from fear lest they should either laugh at him before his face, or else steal away his ring as soon as his back was turned. So returning late at night with his servants, he found to his amazement the finger straightened again and his ring gone. He dissembled the loss, and consoled himself with the caresses of his new-made bride. When bedtime was come, and he had laid down by his wife's side, he felt something like a dense cloud tumbling about between him and her; something that could be felt, but could not be seen. By this obstacle he was prevented from embracing his wife; also he heard a voice that said, 'Lie with me, for thou hast espoused me this day! I am Venus, on whose finger thou didst put thy ring: I have got it, and will not give it back!' He being astounded at this prodigy neither dared nor, indeed, had the power to reply: he spent a sleepless night, silently pondering over the matter.

"In this way a long time passed, that, whenever he wished to embrace his bride, he felt and heard the same thing; though, in all other respects, he was perfectly well and fit for all business at home and abroad. At last he was urged by his wife's complaints at his neglect of her, to communicate this strange affair to his relations. They, after some debate, seek counsel of one Palumbus, a priest in the suburbs. He was a person proficient in the science of necromancy, could construct magical figures, strike awe into the devils, and constrain them to do all his bidding. Having, therefore, agreed for a large reward that on the

condition of his bringing the loving pair together, he should have his purse stuffed with coin, he strained his genius to new devices; and drew up a letter, which he gave to the young man, saying: 'Go at such an hour to the road where four ways meet, and stand silently and look out. There will pass by the shapes of people of both sexes, every age, and all ranks, and of every condition; some on horseback, some on foot, some with their faces bent on the ground, some erecting their heads triumphantly;—in a word, all the signs of both grief and joy shalt thou discover in their looks and gestures. Thou must answer none of them in case they speak to thee. Behind this train will come one more lofty in stature, more bulky in size than the rest, seated in a chariot. Without uttering a word, hand him the epistle to read; and, forthwith, that which thou desirest shall be accomplished. Only take care thou lose not courage.'

"The youth goes as he is bid, and, standing there under the canopy of night, at the dead hour, verifies with his own eyes the truth of the priest's information. Not one particular was wanting of his description. Amongst the others that passed along before him, he remarked a woman in the attire of a harlot riding on a mule; her hair flowed dishevelled over her shoulders, and was bound with a fillet of gold. In her hand was a golden wand, wherewith she directed her palfrey; the thinness of her vesture was such, that she showed through it almost as naked, and she kept making lascivious gestures. To be brief: that One who came last, and seemed the lord of them all, fixing his terrible looks upon the youth from his proud car overlaid with emeralds and pearls, demanded the reason of his coming. Without making reply, the youth stretched up his hand and delivered unto him the epistle. The demon, daring not to slight the well-known seal, reads the letter; and

then, lifting up his arms unto heaven, cries aloud, 'O God Almighty, in whose sight all sin is a foul savour, how long dost thou put up with the wickedness of Palumbus the priest?' And forthwith he sent certain of his guards from beside him to take away the ring from Venus, and she after a long dispute at last surrendered it, but with great difficulty. Thereupon the young man, having gained his object, encountered for the future no obstacle to the consummation of his desires. But Palumbus, when he had heard of the cry of the demon unto God against himself, perceived that the end of his life was thereby announced. For which cause, having severed his limbs with his own hands, he died by this awful manner of penance, after making confession to the Pope, in the hearing of all the people of Rome, of his unheard-of enormities. This came to pass in the days of Pope Gregory VI." (A.D. 1044-7).

Of signets known in modern times, none has enjoyed so lasting and so high a reputation as the so-called "Seal of Michael Angelo," preserved for the last two centuries in the French Cabinet, into which it passed with the other antiquities of Lauthier.* Then and for many years it was received for the undoubted work of Pyrgoteles, and the design as commemorating the birth of Alexander the Great. Its value consequently was estimated at 2000*l.*; for, in addition to these high recommendations, its interest was enhanced by the fact that it had been the favourite ring of Michael Angelo himself. More accurate criticism has, unfortunately, now stripped it of its *antique* glories and pronounced it to be merely a work of the Italian School, as its whole character unmistakably betrays. It is a sard engraved with a composition of many figures: in the exergue is a boy fishing, doubtless a rebus on the name of its author, P. M. da Pescia, especially celebrated in his time for his

* A distinguished antiquary of Aix, in Provence, under Henri IV.

excellence in such miniature works, and, what is equally to the purpose, the intimate friend of M. Angelo. That the ring once actually belonged to the great Florentine seems alone to be a matter beyond dispute. Of this relic the following curious story is told by the witty President, Des Brosses, in his '*Lettres sur l'Italie*' (ii. 27):—"Early in the century as the academician J. Hardion was exhibiting the treasures of the Bibliothèque to that celebrated amateur the Baron de Stosch, he all at once missed this very ring: whereupon, without expressing his suspicions, he privately despatched a servant for a strong emetic, which, when brought, he insisted upon the Baron's swallowing then and there, and in a few minutes he had the satisfaction of hearing the ring tinkle into the basin held before the unlucky and unscrupulous gem-collector." Such a mode of enriching his cabinet is certainly by no means inconsistent with Stosch's well-known character—Pope's

"Annius, crafty seer, with ebon wand
And well-dissembled emerald on his hand,
False as his gems, and cankered as his coins"—

by profession a Hanoverian spy on the Pretender's movements, and in practice a zealous fabricator of antiques, more especially in the class of artists' signatures wherewith to enrich the collections of noble (ill-styled) *cognoscenti*.

Of this intaglio there are a larger number of paste-copies—many admirable imitations of the sard—than of any other celebrated gem, not so much on account of the merit of the work, although that is considerable, as from its long-established reputation and the great names with which its true or legendary history is associated.

ORIGIN OF HERALDRY.

In the foregoing remarks it has been stated that the devices on the signets of the ancients were both hereditary and unalterable, like our armorial bearings. A singular confirmation of this statement is afforded by the conclusion of the Heracleian inscription, which specifies the respective seals of the magistrates therein concerned; one bearing in his signet a winnowing-fan (a noted Bacchic symbol), another a dolphin, another a bunch of grapes, &c.

Bearings, in a literal sense armorial, appear on the shields of the Grecian heroes in the most ancient pictures extant, the vase-paintings; but these seem to have been assumed at the caprice of the individual, like the knights' *cognizances* at tournaments in the days of chivalry, and not to have been hereditary. It may be supposed that Æschylus was not without some traditional authority for assigning their devices to his Seven Chiefs at the siege of Thebes. Parthenopæus bears on his shield the sphinx devouring a prostrate Theban; Hippomedon, Typhon belching forth flames and smoke; Eteocles, a warrior scaling the city walls, &c.

So exactly did these bearings correspond to the *cognizances* of chivalry, that we find the traditions concerning the mythic heroes making them bear engraved on their signets the same devices that decorated their shields. Thus Plutarch relates (*De Solert. Anim.*) that Ulysses adopted and bore on shield and signet a dolphin, to commemorate the preservation of Telemachus by its agency when in his childhood he had accidentally fallen into the sea. As his authority he quotes that early poet Stesichorus; and on the same grounds the enigma-loving Lycophron indicates Ulysses by the epithet *δελφινόσημος* alone. Hence in gems the portrait of the wily Ithacan is to be recognised by his shield, displaying a *dolphin* for its device.

Under the Roman Empire, when all the usages of war had become fixed and regulated by invariable and minute laws, military cognizances were also subjected to the strictest prescription. The distinguishing of the several legions by the devices painted on their shields is alluded to by Tacitus and by Ammian; and, what is more, that invaluable picture of the Lower Empire in the fifth century, the *Notitia Imperii*, preserves the actual designs (many of them perfectly heraldic) which distinguished not merely the legions but their component cohorts or companies from each other. Curiously enough, the figures on the shields of William the Norman's knights, as depicted in the Bayeux tapestry, are simple and single,—birds, dragons, or circles, variously disposed,—presenting a very marked analogy in their nature to the cohort-shields: indeed it was no more than probable that such distinctions should have survived amongst the Franks and Gauls, who from Constantine's age downwards had constituted almost exclusively the material of the Roman armies, and who naturally, on founding nationalities for themselves, preserved many of the institutions of the school in which they had been trained. And what corroborates this theory is the remark of Procopius that the Armoricans, long after the establishment of the Merovingian dynasty in Gaul, continued to be distinguished from their neighbours by their Roman arms and military discipline.



CABINETS OF GEMS.

THE BRITISH MUSEUM.

THE Antique Gems, those hidden treasures of our interminable national collection, a portion of its contents so highly interesting and yet so little known, shall on that very account receive the first notice in the following sketch of the principal *Dactyliotheca* of Europe. Besides, they reckon in their number some extremely interesting works; although the particular pieces that hold the first rank there, in virtue of the artists' signatures they are supposed to bear, are either copies, or else antiques with the names interpolated: fictions due to the mania prevalent at the time these collections were forming, when a work, however excellent, was thought but little of unless seemingly authenticated by such an attestation. The whole number, in rings and loose large gems, amounts to about five hundred; the former are set in gold with a few in silver, and are arranged in five cases. They come from the bequests of Townley, Payne Knight, and Cracherode. Of the last-named antiquary, the gatherings cannot indeed boast of any work of special importance, yet they are characterized throughout by his usual exquisite taste, which has admitted nothing amongst them but what is to be admired either for the elegance of the design, the fineness of the execution, or lastly, the beauty of the material itself. To take a single example from this casket—an *emerald*

engraved with a Cupid teasing a goose with a bunch of grapes, is in every one of these respects the most charming intaglio that could be desired ; and the same three qualities are combined in the Cupid bestriding a dolphin on a lovely aquamarine.

The Townley Gems, however, number in their ranks some pieces not to be surpassed by the most princely cabinets. First amongst these is the Julius Cæsar of *Dioscorides*, a bust in front-face on sard, his brows encircled with a laurel wreath (the leaves unusually large), the face full of energy, but hard-featured, haggard, and represented with all the unflattering fidelity of a photograph : a portrait taken, it would appear, but shortly before the close of his life. The name of *Dioscorides* is engraved at the side in the most minute characters, which certainly have the appearance of being of the same date as the rest of the work, with however suspicious an eye so pretentious a signature is regarded by the experienced examiner. As far superior to this in beauty, as falling short of it in historical interest, is the bust, in front-face, of an empress, perhaps Livia, in the character of *Abundantia*, with veiled head, and holding the cornucopia ; the stone a fine dark amethyst. It presents the letters EΠI, and has therefore been assigned to *Epitynchanus*, the engraver of the famous head of Germanicus. Another conspicuous for its excellence is the Perseus with the severed Gorgon's head in one hand, the *harpé* in the other ; an exquisitely-finished engraving. Then come several excellent copies of celebrated gems, doubtless purchased for the originals by the wealthy and not too discriminating collector ; a bust, in front-face, of the Indian Bacchus, a magnificent intaglio on red jasper ; and Theseus, or Achilles, supporting the dying Amazon, a design full of grace, upon amethyst. Both pieces ostentatiously display the pretended signature of *Aspasius*. Next

we come upon a copy, on sard, of the Tiberius, in front-face, by *Ælius*; the intaglio, indeed, may claim to be antique, though the name is certainly a modern insertion. The lovely gem for both subject and material, a ruby sard, Cupid advancing to rescue Psyche, whose foot is caught in a trap, though it is signed *Pamphilus*, betrays too much of the modern taste in its design for us to suppose it an ancient reproduction of some picture by that immortal artist.* *Hæius* also has been made to give his name in recent times to an intaglio, a Diana, of antique work: no doubt because Visconti had pronounced him the most ancient of all engravers to whom any gem can be ascribed. The Laughing Faun of *Ammonius*, a face beaming with mirth and mischief (a complete John Wilkes'), is here repeated upon a dark jacinth of the finest quality that has ever come in my way.

The *uninscribed* stones are, as usual, of a more satisfactory character, and richly repay the examination. Worthy of special notice is the Sacred Hawk, in the Greco-Egyptian style, on sard; which, though of smaller size, is fully equal to the famous stone with the same subject, at Berlin, always quoted as the finest thing known in this particular period of the art. An interesting example of the style, belonging to very early date, is the intaglio of the fore part of the human-headed bull, with the legend ΓΕΛΑΣ in the field, and exactly agreeing with the type of the archaic coins of that city. A Medusa's Head, in profile, is of uncommon merit. Amongst curious subjects stands foremost that of a female sacrificing to Priapus, and placing the peculiar symbol of that deity upon a burning altar: a large sard of the finest antique work.

* The composition as well as the peculiar execution bespeak the hand of a certain great master of the early Cinque-cento school, observed by me in some other reputed antiques of the highest order.

This part of the collection also possesses several fragments belonging to gems of extraordinary volume, and which retain portions of their engravings whose incomparable beauty makes one only the more feel the irreparable loss of the entire design. I may single out for special admiration the lower part of a female face backed by a head of Ammon, the latter having apparently formed the neckpiece to the helmet covering the head of a Minerva: an intaglio of slight depth, and belonging to the best Greek period, on brown sard. Another fragment preserves sufficient of a profile, on the largest scale, to enable us to identify the truculent physiognomy of Caracalla.

The Townley Cabinet is also very rich in Gnostic stones, many of them so well executed as to be unrivalled in their class; amongst them I recognized several of those published by Chiflet two centuries and a half ago—they having found their way through various channels into this haven of unbroken rest. Of these, and of that most rare class accompanying them, the earliest memorials of the orthodox faith, a detailed notice has been given under the proper heading in my 'Gnostics.'

The scarabei are also numerous* and important: many of them will be found noticed in Köhler's essay. One attracted my notice particularly by the rare beauty of its material, an Indian garnet, hardly distinguishable from a spinel-ruby, and of considerable size.

As for gems still preserving their antique settings, this collection presents a rich display; and, to my great surprise, far surpassing, in this interesting particular, the cabinets of Florence and Naples. But here, as ever, the artistic

* The number of scarabei, I am informed, is about two thousand of all kinds, including many of the greatest merit. There was no time, in the two short mornings allowed me to examine the gems, even to attempt a glance at so vast a series.

value of the gem is in the inverse ratio to the costliness and singularity of the mounting. Yet one magnificent exception encountered my eye amongst their ranks, a *Hercules slaying the Hydra*, deeply cut in a rich sard, and mounted in a heavy gold ring of the fashion prevalent under the Lower Empire. Another intaglio of very fine work is to be seen forming the centre of a broad-bordered oval fibula, the surface of which is ornamented with filigree patterns in the purest Greek style. This unique example of the employment of an intaglio in the decoration of a fibula comes from Sicily: both the intaglio and the setting are evidently cœval, and date from the most flourishing period of Syracusan art. The wonderful *Canino lion-ring*, that masterpiece of the Etruscan goldsmith, has lately been added to the number of these unique remains. There is also a large and massy gold signet, having its device, *three legionary standards*, cut on the metal; an example, undoubtedly authentic, of this class of antiques, at present the favourite field for the Neapolitan forgers. Here also is preserved the most tasteful adaptation of an antique gem to mediæval fashion that has ever come before me—a pretty bust in high relief on sard, set in an elegant ring of the fourteenth century, as appears from the Lombardic legend surrounding the bezel and covering the shank. Some astrological symbols, conspicuously marked upon the shoulders, indicate an Italian origin for the jewel.

The *Camei* here, though comprising none of great importance as regards their dimensions, are several of them noteworthy for their beauty and genuineness. Conspicuous for merit amongst them are a head of Serapis, in front-face, and in high relief; profile heads of Domitian and Julia, side by side, upon a nicolo of some magnitude; and a fragment, Europa on the bull. This last, as well as the two horses, which probably once belonged to a Victory's

car, certainly equal, in drawing and in careful finish, any antique camei known to me. Another, a lion passant, in low relief in the red layer of a sardonyx, exquisitely finished, has its value greatly enhanced by the LAVR. MED. cut in the field, attesting that it once belonged to the original cabinet of Lorenzo dei Medici. This stone, set in a ring, has its face protected by a glass; a proof of the estimation in which its former possessor held it. Yet more interesting, historically, is the gold snuff-box presented by Pius VII. to Napoleon upon the occasion of the Treaty of Tolentino, the lid set with an excellent antique cameo on a sardonyx of many strata; the subject, in flat relief, is a young Faun riding upon a goat, well drawn and minutely finished. This precious antique was doubtless chosen by the tasteful Pontiff to grace his offering, as really surpassing in value the diamonds that usually adorn such testimonials of regard. The fallen emperor left it as a mark of gratitude to Lady Holland, who in her turn bequeathed it to the Museum.

There remains to be noticed a class of engraved stones in which this institution, as a matter of course, stands unrivalled, the Assyrian and Persian Cylinders and Cones: their abundance here bespeaks the nation *par excellence* of Eastern travellers; and amongst them are the most precious monuments of the sort yet discovered, for example, the signets of Sennacherib and of Darius, above described. The series, also, of the Sassanian seals is very extensive. All have been lately arranged in glazed cases in one of the Assyrian galleries, and can now be conveniently studied.

Amongst the miscellanea I examined with great interest, not unmixed with amusement, the notorious *Flora*, the cameo which first brought Pistrucci into notice: it having been passed off upon Payne Knight, the "Magnus Apollo" of the cognoscenti of his day, as one of the choicest productions

of Greek art. It speaks little for the practical knowledge of his set (notwithstanding the price at which they had been for many years buying experience), that they should have been thus imposed upon, for the very first aspect of the work were sufficient, one would think, to make anyone possessing the least experience in cameo-work pronounce it, at the earliest, a piece from the Cinque-cento school, of which it betrays all the peculiarities. The head is very much under-cut, and in three-quarters relief, the hair encircled with a garland of red roses in execrable taste, and quite inconsistent with the classic period it claimed. It is broken off at the neck, the trick then in vogue for giving the colour of antiquity to a recent production; and upon this section of the neck (which the setting covers) Pistrucci is said to have cut his name, so as to be able at pleasure to vindicate the authorship of the work. In other respects the execution is fair enough, but not comparable to hundreds of other camei of the later Italian school, and falling immeasurably short of my preconceived ideas of so highly lauded a performance.

It gives me great pleasure to be able to add that the rulers of the Museum have at last been awakened to the necessity of raising *this* from its present feeble *status* to a level with the high character of the other classes of antique art-treasures under their management. A spirited beginning has been made (July, 1865,) by the acquisition of the small but highly-select collection, the result of the long-continued researches (aided by his exquisite taste and practical skill) of Sig. Castellani. Amongst its chief glories may be particularised a sapphirine *scarabeoid* of unusual size, with a Victory crowning a trophy in the style of the fine medals of Agathocles; a scarabeus of the rarest class, Etruscan work in relief, having its back carved into the figure of a Syren; another scarabeus with the Death of Capaneus; Hercules

scaring away the Harpies from the table of Phineus; a drunken Silenus,* archaic Greek, upon a grand agate scarabeus; the wild boar of Dioscorides; a herd of swine, a homely subject, but ennobled by Grecian treatment; a head of Severus on an immense plasma, a masterpiece of Roman iconography; and to conclude, three curious examples of a very uncommon but most interesting character, signets of the early Christians. With these came some unrivalled Etruscan and Greek rings; amongst the latter the most superb intaglio *on gold* ever discovered, the bust of some Berenice or Arsinoë side by side with that of Serapis; the ring itself plain and very massive; a truly royal signet.

Those here mentioned are merely such as made the deepest impression on the memory during a hurried glance over the whole, but it may be safely asserted that this choice of the choicest flowers of many a once-famous cabinet contains no one piece not recommended either by the interest of the subject or the fineness of its execution.

After this, what remains but to apostrophise the presiding Genius of the place in Virgilian phrase with

"Macte nova virtute senex!"

There exist in this country an infinity of inestimable gems, locked up from the public and buried in small private collections, that either by means of purchase, or through patriotic bequest (if judiciously enticed), might be made to flow into and elevate the Dactyliothea of our National repository to the rank (as regards *intagli*) of the first in the world.

The Townley Pastes, also, must not pass without a word of commendation, for among them are some of the largest and finest of their kind. There is one inscribed with the

* Coming, with a few others, out of the ancient Fraun Cabinet—verily Numa's Sibylline Books.

engraver's name, and again the magnificent *Bonus Eventus*, which has no rival for its volume, its perfect imitation of true lapis-lazuli, and the finish of the workmanship. They have been lately brought out and arranged for public view along with the rest of the antique glass, affording an additional argument why their prototypes in real gems should be drawn from the obscurity to which they have been too long consigned. This seclusion has lasted ever since the removal of the last portion of Montague House, up to which time the cases were to be inspected under glass in the room at the top of the back stairs of that mansion. It is very much to be desired that all the more important gems should be made accessible in the same way, and placed (with their casts by each) under glass and *close to it*; according to the arrangement followed in the Bibliothèque Impériale. This mode suffices for the exhibition of camei and *opaque* stones, but the *transparent* cannot be satisfactorily studied unless the light be allowed to pass through them. This object is ingeniously effected, by a contrivance to be described in my notice of that collection, with the gems in the Museo Borbonico. But if this be impracticable here from the want of a side light, we amateurs should be well content to see the intagli of both kinds simply set out in horizontal cases, provided they were accompanied by their impressions.

CABINET OF THE GALLERIA, FLORENCE.*

This collection, commenced by Lorenzo, grew up under the patronage of the succeeding princes of the House of Medici (especially of Cosmo III.), until it has attained to the extent, according to Maffei, of three thousand pieces.

* Gori in his 'Museum Florentinum' has described 1010 intagli, and 181 camei of this collection, amongst the most valuable for the design or the workmanship.

Besides many camei of rare beauty, it possesses fourteen heads or busts in full relief in agate, turquois, sardonyx, and lapis-lazuli. The names (supposed) of their authors occur on twenty-three intagli and two camei.

To give a few particulars, full of interest, concerning the growth and vicissitudes of this the oldest cabinet in the world. Lorenzo had inherited many valuable antiques from his father Piero; to them he added the entire series accumulated by that passionate lover of gems, Pope Paul II. Of his son, Leo X., Paulus Jovius writes:—"Conspiciebatur officina nobilium artificum quoniam nullibi libentius pictores statuarii *sculptoresque gemmarum* atque antiquitatis studiosi monumenta artis deponerent quam apud Mediceos." Lelio Torelli, also, in his funeral oration upon Alessandro dei Medici (1536), notices his love for and patronage of this art. In the Uzielli Collection was a portrait of this unlucky prince, a profile cut out of plasma and *appliqué* upon a gold ground, admirably done.

Raspe thinks that the greater part of the gems inscribed LAVR. MED. are the works of *Gio delle Corniole* and his scholars, who flourished under Lorenzo's patronage. But there is no foundation for this surmise, the same inscription being found on pieces, especially the important camei, of the most varied styles and periods. It was merely used to assert the ownership in them, and prevent robbery, being the most effectual precaution that could be devised. In the same fashion the medals belonging to the old Este cabinet of Modena (now dispersed) may yet be recognised by the tiny gold imperial eagle let into their field. The ladies of the Medici family who married into the house of France appear to have carried away with them, amongst the other jewels of their *trousseaux*, many of Lorenzo's original pieces, and this will account for the wide dispersion of camei, with his name still marking them. In this way Margarita, widow

of Alessandro dei Medici, brought with her on her second marriage (to Ottavio Farnese) many fine gems out of the original cabinet into that of Parma, which, accompanying the Farnese dynasty, passed thence into the Museo Borbonico. Many more changed owners at the pillage of the Medici palace on Piero's expulsion, and were never restored.

Of the latter event a brief notice is indispensable for completing the history of this collection. Soon after the entrance of Charles VIII. into Italy, Piero (Lorenzo's son), who had put into his hands the fortresses of Sarzana and Livorno, became, in consequence of this act of cowardice, so odious to the Florentines, that, fearing for his life, he made his escape to Venice, whence he never returned home. Having followed his patron to the campaign of Naples, he was drowned by the upsetting of a ferry-boat on the Garigliano, after the great battle of that name in the year 1505. Immediately upon his flight from Florence his own allies, the French, entered the city, and being joined by the populace, with the utmost deliberation set to work to plunder the Medici palace (now the Ricardi), and dispersed or destroyed the whole of the statues, ancient MSS., and gems, long-accumulated treasures of art and literature, therein deposited. How it came to pass that so many of the latter were recovered, and the collection to so great an extent set upon its old footing, is hard to say, but is nevertheless a happy fact. Perhaps the founder's precaution of putting his name upon all the important pieces had made their retention a dangerous matter after his family were restored to power and Leo X. was labouring to rehabilitate the lost glories of his inheritance. The plunderers were (it may naturally be supposed) content with stripping the stones of their valuable mountings, more safely convertible into cash;—for at present they are mostly unmounted—a thing quite out of character with the prevailing taste in Lorenzo's times.

Giulianelli often quotes a MS. '*Istoria delle Pietre*,' written about the year 1597 by Frate Agostino del Riccio, a Dominican, and a special favourite of Francesco I. In the course of the work he names many then famous engravers, both Florentines and foreigners, and quotes many of their most noted performances. Of the latter he gives drawings done by Vicenzio Doni. The MS. was then (1753) in the possession of the family Roselli. It is a pity no one has published it, for being composed under such favourable circumstances, it would form a valuable supplement to Vasari's '*Ragionamento*.'

In my notices of the Modern Engravers ('*Antique Gems*'), many particulars will be found as to the special patronage succeeding princes of the house of Medici extended to this particular art—the last of the race, Gian Gastone, worthily closing his career by adding to the cabinet the rare and singular gems of the Prior Vaini, which included several works of Costanzi upon the diamond and ruby (now unhappily lost through the great robbery of 1860).

In our times (1862) the collection has received an important accession by Mr. Cowie's (of Como) bequest of his large and most choice series of gems, which, having an interest of their own as being for the greatest part recent discoveries and unpublished, fill Centurie V. and VI. of the *Impronte Gemmarie*. Amongst them is the celebrated Io of Dioscorides, the chief ornament of the (original) Poniatowsky Cabinet.

Of the gems bearing the attestation of Lorenzo's ownership, the finest are the Ariadne on a lion, led by Cupid; the Triumph of Bacchus, in a car drawn by twin Psyches, and guided by Cupid—both in cameo; and a Triton carrying off a Nymph, intaglio. Unique in point of *material* is the

head of Tiberius, carved in full relief out of a turquoise as large as a walnut. As historical monuments few camei surpass in value the Constantinus Junior, and the Julian with Helena sacrificing, described under Historical Camei.

Of gems with artists' signatures, the Cupid with lyre on the lion, by Protarchus, stands pre-eminent. Other well-known pieces are the cameo-fragment, by Alexa Quintus; the Jupiter of Aspasius; the Apollo of Allion; the Horseman of Aulus; the Hercules and Iole of Carpus; the Vulcan forging a helmet, of Nicephorus; the Warrior disarmed, of Nympheros; the Muse Erato, of Onesas; the Hercules of Philippus; the Diomedes with the Palladium, of Polyclethus; the Dancing Faun of Pygmon; the Hercules and Hebe of Teucer.

All these works will be found described and criticised in the subjoined catalogue of ancient gem-engravers.

OTHER ITALIAN COLLECTIONS.

That of the Vatican Library, though accumulated rather by means of chance acquisitions than by judicious selection, includes many of excessive rarity and of extraordinary dimensions; for example, the Carpegna cameo, the largest in existence. The catalogue prepared by Visconti, but unfortunately lost, filled two folio volumes, which will give some notion of the extent of its treasures, to which access is now so difficult to be obtained that few visitors to Rome are aware that they still repose in the Library.

The STROZZI Cabinet possessed, says Visconti, a larger proportion of first-rate works than any other of its kind. Amongst them were the Hercules of Gnæus, the Medusas of Solon and of Sosthenes, the Esculapius of Aulus, the Germanicus of Epitynchanus, the Muse of Allion, the Satyr of Scylax; with many others, unsigned, but of the highest

merit. By the founder's will it was attached to the Palazzo Strozzi, in Rome, from which it could not be removed under penalty of forfeiture. It has since been divided between the Russian Imperial Cabinet and the Duc de Blacas'.

The LVDOVISI, belonging to the Prince di Piombino, includes many valuable gems, both antique and Cinquecento; its chief ornaments being the Demosthenes of Dioscorides, the Augustus, a cameo by the same artist, and the Mæcenas of Solon (the replica). Casts of sixty-eight of the finest in the number are procurable in Rome.

The Cav. AZARA, minister of Spain, possessed (1790) a collection, formed by himself at a great cost and with much intelligence, and rich in both camei and intagli, valuable either for instruction or for art.

THE FRENCH COLLECTION.*

Of the finest gems in the *Cabinet des Antiques* many have been in France from time immemorial, or at least the dates at which they were brought in and the names of the persons to whom they are due are still matters of dispute.† The greatest portion of them proceed from the munificence of the various kings of France, and from the travels undertaken at their command; others were presents made to

* This historical notice is translated from Clarac's catalogue. For a description of its contents see Chabouillet's 'Cat. des Camées de la Bib. Impériale,' 1858, a work deserving the highest praise for its lucid descriptions of, and copiousness of information connected with the most remarkable items.

† A vast amount of precious stones were brought into Aquitaine, after the sack of Rome, by the troops of Alaric, and deposited in the Gothic capital, Narbonne. These fell into the hands of the Franks, and subsequently being consecrated by the piety of the Carlovingians to embellish ecclesiastical furniture, have come down safely to our times.

themselves and given by them to the public. Many again are the fruits of conquest—S. Louis, as well as others of the Crusading princes, brought back from the East some of their number.

The covers of the royal missals and of their choice MSS. were adorned with these gems, as we see from a few examples still remaining.* Charles V. and his brother the Duc de Berri were passionately fond of jewels, and their treasures were extremely rich both in engraved gems and in precious stones, as may be seen from the curious inventory of the jewels of the former prince, preserved in the Bibliothèque. François I., to whom France owes so many masterpieces of antique sculpture (procured in Italy through his agents Primaticcio and Cellini), and who, as Vasari phrases it, had made another Rome of Fontainebleau, drew also out of Italy and other countries a vast number of engraved gems, for which he paid enormous prices. Thus the taste for them was diffused amongst his courtiers: they adorned the armour, the gold chains, the hats, the doublets of these warriors, and also served for the decoration of the dresses of the ladies of the court and of the nobility. Henri II. and Catherine de Medicis followed his example: the latter queen had also brought with her from Florence a large quantity of fine gems.

The first who brought them together into one cabinet was Charles IX., who formed in the Louvre the Cabinet des Antiquités, which, however, was plundered and dispersed shortly afterwards during the civil wars. It was not in existence on the accession to the throne of Henri IV.;

* And the camel more especially served for the decoration of their fanciful and elaborate pieces of plate, of which many examples will be found in the inventory of the plate of the Duc d'Anjou (1360-8), published by Laborde.

but this great prince re-established it. He summoned from Provence a learned antiquary, Rascas de Bagarris, with the intention of purchasing the large collection of medals and gems formed by this amateur, in order to unite it with what was left of the old royal collection still at Fontainebleau, where the Royal library was kept at the time. This scheme was prevented by the king's death, and was not resumed until the time of Louis XIV., whose uncle, Gaston d'Orléans, had bequeathed to him a considerable collection of various antiquities, including amongst the rest a large number of gems, derived partly from that of the President De Mêmes, which had been formed out of a selection from the 2000 engraved stones got together by Louis Chaduc in Italy. This cabinet was at first deposited in the Louvre; but Colbert, in 1664, replaced it in the Bibliothèque.

Louis XIV. purchased antique gems from all quarters, including the collections of Gualdi and that formed in the East by De Monceaux. Louvois in 1684 removed the medals and gems to Versailles, and appointed Carcavy keeper of them. The king often amused himself with examining these treasures, and augmented them by the addition of those of Harlai, Oursel, and Thomas le Comte. Towards the close of the seventeenth century Louis had purchased the splendid collection of Lauthier of Aix, Provence, formed with great judgment and under the direction of the learned Peirese, whose own gems had been purchased by Lauthier. Thus at last the king became master of the cabinet of Bagarris, which Henri IV., as already noticed, had been in treaty for, and which, on the founder's death, had come into Lauthier's hands and been incorporated with his own. To this belonged the famous "signet of M. Angelo." *

* Valued at the time at 50,000 fr. (2000*l.*), Lauthier himself had paid 200 pistoles (about 160*l.*) for it, an enormous sum for his times.

The various travels undertaken in the interests of science by Nointel, Lucas, De la Croix, and Vaillant, all carried on at this monarch's charge and at a vast cost, greatly contributed to enrich the Cabinet of Antiquities. It was still further augmented by the purchase in 1775 of the medals of Pellerin, by the bequest of Caylus, by the purchase of Foucault's collections, and by the incorporation of the *Trésor de Sainte Geneviève* in 1796. The total number of the gems was 1388 in 1848, when Clarac wrote. In 1858 Chabouillet gives the total as 2536 of camei and intagli, antique and modern. The camei are 699; the Oriental, cylinders, cones, &c., 708; intagli, antique, 760; Gnostic, 187; Arabic, 29; the rest Renaissance and modern.

In this series are to be found the supposed names of the engravers, Aulus, Dioscorides, Evodus, Glycon, Gnæus, Hyllus, Midias, Pamphilus, Panæus. The intagli are distinguished as much for the beauty of the material as for the variety of their subjects.* And as regards camei, nothing can be cited as surpassing in the volume of the stone and the beauty of the work the following pieces: the Apotheosis of Augustus, better known as the Agate of the Sainte Chapelle, brought to Paris by Baldwin II. in 1244; the Apotheosis of Germanicus, also coming from Constantinople; the Augustus; the Annus Verus; the Jupiter, from Chartres Cathedral; and the sardonyx vase, designated the 'Cup of the Ptolemies,' or 'Vase of S. Denys,' the grandest specimen remaining of the ancient *onychina*.

* This is Clarac's assertion, but must be regarded as the *fanfaronade* of a Frenchman speaking of things French. The assemblage of intagli is, in truth, as a whole, rather poor—not comparable to that at Florence, Naples, Berlin, or even in our country to the Marlborough. The real glory of the French cabinet are the camei, the traditionary spoils of the last Roman and Byzantine Cæsars, or the magnificent works due to the patronage of the Valois dynasty.

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OTHER FRENCH COLLECTIONS.

Like everything else, these are all centred in Paris. An excellent judge, who knew them all thoroughly, placed in the first rank that of M. Turk; next that of Baron Roger, now divided between his two sons; then the Blacas (once the first); and last (though still enormously valuable), that of the Duc de Luynes, which with princely patriotism he has lately made over to the nation.

The Fould gems, often referred to in this treatise, were dispersed by auction in the summer of 1860. All those of importance, and they were many, realised the highest prices known in this century. The Bacchante on ruby (see *Hellen*), had been previously selected by Baron Roger (l'Ainé), to whom the choice of any one gem in the cabinet was left by the owner's will.

THE NAPLES COLLECTION.

The original Cabinet formed part of the magnificent collection of antique and modern works of art accumulated by the princes of the Farnese family, in their celebrated palace during the century and a half succeeding the papacy of Paul III., the founder of the line of the Dukes of Parma, and augmented by many rarities from the Medicean, brought into the family by Margarita, Alessandro's widow. When the family became extinct in the person of Elisabetta Farnese, wife of the first Bourbon King of Spain, early in the eighteenth century, her eldest son Carlos IV., on his appointment to the throne of Naples, received in right of his mother the property of the ancestral palace at Rome, and lost no time in transferring all its treasures of art to decorate his newly created capital. Thus was laid the foundation of the noble Museo Borbonico, to which in despite of the oscitancy of his successors, from the constant

favours of accident, notably in the discoveries of Pompeii and Herculaneum, accessions of the greatest importance were frequently made, almost without an effort on the part of the government to procure them.

The gems, to confine my description to my special subject, fall far short in point of number (337 intagli, 263 camei) of those at Florence, but yet rank as the second Cabinet in Italy, and perhaps equal the Paris, if not in extent, at least in value. Amongst the most important pieces may be particularised the cameo of Jupiter overthrowing the Titans, by Athenion, a work better known to the public from its perpetual reproduction than any other glyptic monument; the dispute of Neptune and Pallas about giving a name to Athens, signed with the monogram IIY, and hence supposed to be the sole authentic work of Pyrgoteles now in existence; another (if genuine) by that early artist Tryphon, a replica in intaglio of the Marlborough "Marriage of Cupid and Psyche;" and a most glorious specimen of engraving in relief, the famous Farnese Vase (found in Hadrian's mausoleum), of one enormous sardonyx, for which 10,000 ducats were paid. Amongst the intagli are numbered some of the highest importance in the list of signed gems, such as the Perseus of Dioscorides; the seahorse of Pharnaces, and the Muse of Apollonius.

Those engraved upon transparent stones are arranged according to an ingenious plan, calculated to afford a minute inspection of the work and yet defending the gems from the risk of being handled by amateurs. They are placed in perforated trays glazed on both sides, working upon a hinge and capable of being raised by turning a screw to any angle most convenient for allowing the light to pass through their body, and thus bring out all the delicate minutiae of the figures.



VIENNA.

The Imperial Cabinet at Vienna contains 949 intagli, and 262 camei. As far as the latter are concerned, it nearly equals the French in point of numbers, and surpasses it in one thing, the possession of the finest work of the kind now in existence, the Triumph of Germanicus: * already described at length. The possession of nearly the whole of Italy for two centuries by the Spanish branch of the Hapsburg line, the successive pillage of its richest capitals at various periods by the Imperial troops (Rome, Milan, Mantua, Genoa, &c.), furnished the finest opportunities for irregular acquisitions; which backed by the good taste of a few of the first emperors of the race, as Rudolf II., and Matthias, have led to the accumulation of this large number of gems. It must, however, be admitted that but little critical discrimination has been exercised in the selection of a large proportion of the number, those of the Renaissance period greatly preponderating. Eckhel has published forty of the most important camei in a quarto volume illustrated with very correct engravings of them; and in this century Arneth has made known twelve more of considerable interest.

HOLLAND.

The Cabinet of The Hague is of considerable extent, but enjoys the unenviable reputation of being rich in forgeries. It may well be supposed that the Dutch taste in this line of antiquities is not of the most correct, and would delight more in the luxuriant and vast creations of the Cinque-

* Better known as the "Gemma Augustea;" besides this, the Eagle, the family of Claudius, the Ptolemy and Arainoe, the Pallas, and the Cybele rank amongst the largest and most beautiful camei in existence.

cento in camei, and of Sirletti and the Pichlers in intagli, than in the minute and rigid correctness of the true antique. The collection appears to have been formed at three distinct periods, the original of small extent having been augmented by the purchase of that got together by Hemsterhuis, under the guidance of Natter, which consists as might be expected of nothing but copies more or less successful. To these was superadded the very much more numerous De Thoms Collection, abounding in pieces formerly esteemed invaluable from the artist's signature upon them, none of which alas! have been able to stand the test of modern criticism, so that the credit of the whole stands but little higher than that of the notorious Poniatowsky.

RUSSIAN CABINET.

This Collection, kept in the palace of Zarskojeselo, was formed by the Empress Catharine II.: "the genius of the Arts," says Köhler, "has to thank Russia's exalted empress for this, as for so many other monuments of her taste, which manifests itself in its full magnificence in her veneration for and fine appreciation of these fairest fruits of antiquity." It was formed by the purchase of the famous Orleans Cabinet, those of Natter, Casanova, Maurice, Lord Algernon Percy (the Beverley), and many subsequent additions: making "it by far the most extensive in existence, as it numbers more than 10,000 gems," of which the camei constitute much the largest portion. Köhler specifies as the most important in their respective classes—*Egyptian*: several scarabei in green stone, of unusual size, covered with hieroglyphics. Isis, a head in very high relief in malachite, worked out with a decision, delicacy, and finish not to be exceeded. The head is covered with the skin of a phœnicopterus, the wings of which fall on each side the face. Another head of Isis, cameo in agate-onyx in the

same attire, a sard with same bust intaglio, and another Isis suckling Horus with her finger—are in the Greco-Egyptian manner. So is a full-length figure of Osiris in cameo, distinguished for correct drawing and careful execution. A seated Harpocrates, is a cameo in a pure Greek style, showing no imitation of the Egyptian manner.

Etruscan.—Ajax carrying off the slain Achilles, inscribed with their names; the back of the scarabeus cut into the shape of a Syren tearing her robe (emblem of the departing soul). Theseus seated in Hades, with the name ΘΕΣΕ; a stone too large to have been sawn off a scarab: formerly Baron Reidesel's. The Horses of Diomedes devouring Abderus; the Horses of Achilles; Triptolemus: Pegasus; the slave of Cadmus, carrying two amphoræ; Hippodamia in a triga driving over the corpse of a vanquished suitor; a Chimera. Many others unpublished, or wrongly explained, as the Polynices on horseback. A seated nymph bearing on her hand the Infant Bacchus, both figures winged, in the field a caduceus. Very remarkable is a striped agate of extremely old work, a Pallas completely armed, and advancing to the combat. A seated old man holding in one hand a staff, in the other a roll, an ancient rhapsodist, probably designed for Homer himself. A wounded Tydeus remarkable for the extreme delicacy and correctness in some portions, whilst the head and muscles of the sides are only indicated by drill-holes. A scarabeus in burnt carnelian, remarked for the constrained attitude of the figure, perhaps Tydeus gnawing the skull of his enemy.

Greek gems, to a very considerable number; of which may be noticed, a cameo head of Jupiter crowned with laurel; another on a splendid sardonyx, crowned with oak leaves. A seated Dodonean Jove with the dove upon his hand, the Jupiter Anxur, or more probably the Augustus, signed ΝΕΙΣΟΥ in a splendid sard. Two scarabei cut into heads

of Jupiter Apomyios. A Jupiter and Leda; and Jupiter as a Satyr and Antiope. A cameo Ganymede on a large sardonyx, where the work is as perfect as the dexterity with which the strata have been employed. A small sard with bust of Pallas peculiarly treated, the ægis being represented as an actual goatskin, upon which the Gorgonion is tied sideways by two of its snakes. A naked Venus, cameo on a large agate-onyx, where the perfect drawing of the nude in a difficult attitude is as admirable as the delicate execution of the work. Particularly beautiful, the head of Diana, in cameo; and of Mars, in intaglio. Some heads of Bacchus conceived with the utmost beauty. A cameo, Aurora in a biga, the horses seeming filled with divine fire: another Aurora guiding the Solar car, of no less perfect work, with the name of the artist ΠΟΥΦΟC. The cameo Hermaphroditus passes for the finest known with this subject. As especially beautiful may be pointed out, a cameo head of Victory; some figures of the Muses; a sard with head of the youthful Hercules; an amethyst of the same head but older and seen in front; another crowned with oak-leaves, a cameo. A Bacchante where the drapery is full of spirit; a Faun sporting with a nymph; a sacrifice to Pan; an Eurydice; two heads of Leander; a sard with Achilles in his car; heads of Hector and Andromache; some children's heads of very elegant work amongst a large number of similar design. A Cornelia, a masterpiece as to the drapery; some fine heads of Alexander; and a little Perseus, a magnificent Greek work. One of the most famous camei in the world, quoted by Winckelmann as the *ne plus ultra* of the art, the cameo on agate-onyx, Perseus and Andromeda, formerly belonging to Cav. Mengs,* and of equal reputation with the Gonzaga cameo—the figures in very high relief cut in milk-white, upon a dark-brown stratum.

* Purchased from his heirs for 3000 scudi = 600*l.*—(Fca.)

As a rare piece, may be named a Gorgon's head in cameo, with a wing on the one side and two horns springing from the same base upon the other: Apollo perpetuating his grief on the hyacinth into which his favourite was metamorphosed; a head signed ΥΑΛΟΥ; another, Antinous, ΕΑΛΗΝ; and the Mæcenas, COΛΩΝOC. The well-known head with the veil across the mouth, formerly called Ptolemy Auletes, but better explained by Winckelmann as Hercules in a female garb. Figure of a youth with inverted torch on sard, the genius of Death.

In the *Roman* department the series of imperial heads is uninterrupted from Julius to the Decline; there are here sometimes more than twenty good heads of the same prince. Perfect gems are the heads of Augustus; Livia; the united heads of Agrippina, Drusilla, and Livilla on the same stone; Tiberius; Poppæa; Faustina; Caracalla; two large sards, portraits of Julia Titi; and two of the Gordians, good for their period.

Of the *animals*, the most conspicuous is a Lion, an extraordinary fine Dog's Head; and many magnificent Eagles.

The Cabinet is also rich in inscriptions on gems, both in cameo and intaglio, worked out with amazing industry. "The glance of the traveller in the regions of antiquity tarries fondly amongst these memorials of affection and of the finer feelings of the heart; all these stones being gifts of lovers, pledges of attachment mutually exchanged to keep up the memory of the beloved object at every moment. The vast number of such gems appears to have given occupation to a particular class of engravers, devoted solely to this branch of the art."

Of Coptic, Persian, and Turkish inscriptions on gems, this cabinet contains a large number.

It is also rich in the works of modern artists, *e.g.* Valerio Vicentino; Domenico di Polo; Cesati; Colderé; Guay;

Brown, and other famous masters, amongst whom Pichler deserves especial mention for his admirably executed figure of the Herculanean Dancing-girl.

Remarkable also is a set of subjects from Modern History, forming a separate collection, amongst which is a series of heads and allegorical designs relating to Russian history. "The portraits of the Imperial family in cameo are from the hand of H.I.H. the grand-duchess *Maria Feodorowna*, in which the accuracy of the likeness as much as the fineness and delicacy of the execution is worthy of admiration."

"In conclusion, it may be remarked, that nowhere else will be found works in which rarity of material, and of its strata and colours, and the ability for their advantageous employment, are manifested so conspicuously as in the Russian Collection. As regards art, indeed, such costly productions have in themselves no real worth; but when united with masterly, ingenious, treatment, why should we not coincide with the taste of the ancients in this particular, as concerns works which in the main point must ever remain to us models of perfection far beyond our reach?" From Köhler's account of the manner, the time, and the circumstances under which this Collection was formed, I strongly suspect that if examined by a critical eye it would be found to swarm with works of the last century in the department of intagli, and of the Renaissance in the camei; as indeed must be the case if it numbers above 8000 of the latter. The Orleans Cabinet, however, contained many important antiques as may be seen from St. Aignan's exquisite engravings of the greater portion here cited, in the two sumptuous folios, the '*Pierres Gravées d'Orléans*' (pub. 1780-4.)

BERLIN.

The immense Collection of Berlin, by far the largest yet formed after the Russian, has for its foundation the old cabinet of the Electors of Brandenburg: the "Great Elector" having bought part of the Heidelberg Gems on the death of the Elector Charles II., in 1694; the remainder going to the Duc d'Orléans. To this were added the collection of the Margrave of Anspach; that of Stosch, numbering 3544 stones and pastes, purchased by Frederick the Great for 30,000 ducats; that of Bertoldy, consisting entirely of antique pastes; besides later acquisitions. These form the enormous total of 4490 stones, and 848 pastes. Of these have been classed 3634, being the intagli alone, as follows:—

1. Egyptian and Oriental, 165; pastes, 31.
2. Etruscan and Early Greek, 151; pastes, 30.
3. Greek and Roman religion, 1141; pastes, 355.
4. Monuments, heroes, 263; pastes, 172.
5. Historical subjects, 190; pastes, 70.
6. Ancient domestic life, 138; pastes, 71.
7. Arms, vases, masks, 297; pastes, 66.
8. Animals, 316; pastes, 47.
9. Inscriptions and Abraxas, 125; pastes, 6.

Of these, 316 gems and 115 pastes present heads; and 2470 gems, and 753 pastes, various subjects. Amongst them occur the names of supposed artists—Agathangelus, Agathopus, Alexa, Apollonides, Aulus, Craterus, Diocles, Diodorus, Deuton, Gnæus, Hellenius, Hermaiscus, Hyllus, Seleucus, Solon.

The finest gems to the number of 1100 are mounted in gold, the rest in silver. Of stones retaining their antique settings, there are 65, twenty-five of which are rings (in gold). Set in silver, antique rings, 9; in bronze, 15; in

iron, 26; in lead, 1. By the side of each intaglio is placed a cast from it in plaster, the only mode of facilitating the study of the beauties and defects of the work, when it can only be examined through glass, not be taken in the hand. From Berlin this plan was introduced into the Collection of the Bibliothèque, Paris. Selections of 50 casts, to each set, forming a chronological series of the different styles, and neatly mounted in the form of a small square 4to. volume, are to be obtained at the Museum, price three thalers per volume. These casts are made in a manner superior to anything of the kind that has come under my notice during a very extensive experience in similar reproductions.

I have published already in a separate form a detailed description of Her Majesty's Camei and Engraved Gems, together with one of the Marlborough. (Reprinted from the 'Archæological Journal,' vols. xviii. and xix.)

The former of these consists principally of the 'Dactylotheca Smithiana,' added to a few relics of the treasures of Henry VIII., Elizabeth, and Charles I.

The latter, vying in the number and importance of its contents with almost any other cabinet in existence, has been gradually created by the incorporation into the Arundelian (formerly belonging to the Mæcenæ of that name) of the Besborough, collected in the early part, and finally of the numerous acquisitions made by the Ducal owner, at the close of the last century.*

Of *private gem-collections* in this country, only two of any importance are known to me as still remaining—the *Bale*

* The Devonshire Cabinet, and the celebrated *Parure* composed out of its choicest pieces, will be found noticed at length in my 'Antique Gems.'

and the *Rhodes*. The first of these has grown up to its present considerable extent by a very judicious selection from every cabinet brought to the hammer in London, during the last thirty years. It consists exclusively of *intagli*, and is particularly rich in specimens of the early Greek and Etruscan period.

The second cabinet is of a much more recent foundation, as well as more general in its nature, including, as it does, many exquisite camei, both antique and of the Cinque-cento. Its basis were the choicer gems belonging to the ancient Praun Cabinet, so unhappily broken up a few years back through the ill-judged, ill-timed economy of the Directors of our National Museum, who declined its purchase when offered to them on very moderate and easy terms. To these have been added some of the flowers of the Hertz (sold in 1859) and of the Uzielli (similarly dispersed in 1861), besides many other masterpieces of the art derived from a variety of sources.



ARTISTS' SIGNATURES.

EVER since the date, at the beginning of the last century, when the Regent Orleans had expressed his opinion to Baudelot de Dairval (published by the latter in 1712) that the name ΣΟΑΩΝΟΣ on the famous sard in the Vienna Cabinet was that of the *engraver*, not of the *person* thereon engraved, as had been previously believed, an unlucky mania seized all amateurs for interpreting in this sense every name occurring upon a gem, provided only it were inscribed in Greek characters. Without loss of time did forgery also come to the assistance of this most flattering delusion in that branch of art—gem-engraving—which has ever been its especial field; and the interpolations made to the order of Andreini and of Baron Stosch swelled the list of names, and furnished Bracci with a goodly roll-call of the engravers adorning every epoch in the history of the art. The first to parade before the amateur-world his treasures in this newly-discovered line was Andreini, a Florentine gem-collector, who published several then in his own cabinet, five of which Dr. Brunn allows (in accordance to his own rules) to be genuine; the rest he pronounces all works of Flavio Sirletti's (the first reviver of the antique mode of gem-engraving); but whether the latter had been passed off upon Andreini himself as genuine, or actually executed to his commission, as Köhler maintains, is a question that must ever remain undecided.

Soon afterwards Baron Stosch, besides accumulating his

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own vast collection, was supplying the wealthy dilettanti who visited Florence with unique pieces that would bring in sufficiently enormous prices to induce him to surrender their possession to the bidder: witness the famous Cow of Apollonides, acquired from him by the Duke of Devonshire, and the other suppositious masterpieces, already noticed, which passed through his hands. Natter, at the commencement of his career, worked at Florence under his patronage, and, beyond a doubt, supplied him with both new-made intagli and with interpolated names upon antique stones. Although this clever engraver, whilst confessing that he had put ancient artists' names upon his own works, denies that he had ever sold such for antiques, little credit can be placed in this reservation: for what possible motive, except a fraudulent one, could have induced this assumption of a borrowed name? Köhler even attributes to the crafty Baron the invention of another and yet more impudent species of fraud,—that of fabricating *signed* antique pastes from mere wax models having no actual prototype in gems.

The vast success attending the interpolation of signatures made it universal: almost every fine work of antiquity that came into the market during the remainder of the century was enriched (or rather deteriorated) by the foisting in of some supposed artist's name, borrowed either from Pliny's catalogue of noted sculptors and silver-chasers, or from the epitaphs of the freedmen of Livia Augusta (some of whom are therein described as *aurifices*), published by Gori about the same time. Sevin, of Paris, is said to have been Stosch's chief agent in this traffic, both in disposing of pieces altogether new creations, and of antique stones retouched and provided with a name to recommend them to wealthy amateurs. The interpolation of *names* upon antique works had indeed been long practised in Italy, but in an

entirely different meaning, and one easily to be detected : more laughable, in fact, than injurious to the credit of the monument. Coincidentally with the first dawn of the Revival in Italy, gems presenting the effigies of ancient worthies were most eagerly sought after, as we may perceive from the efforts of Fulvius Ursinus thus to augment his series, entitled, "*Imagines Virorum Illustrum e marmoribus, nummis et gemmis expressæ.*" Actuated by this impulse, the clumsy fraud of those uncritical times speedily cut names upon the field of unknown portraits to convert them into likenesses of such historical characters as the features seem best adapted to represent from the coincidence of the physiognomy with the traditional reputation of the personage.* Thus I have noticed (in the Marlborough Collection) some aged Roman "nobody" transformed into a *Caius Murius* by the addition of *cos VII.*, and some unknown Greek prince (Rhodes Collection) made invaluable in the new character of the famous Numidian by the insertion below of the name *IVGVETHA*. Similarly the Mæcenæ already alluded to, not being identified till long after by the fortunate discovery of a bust, was, in virtue of the profundity of its expression, considered as especially appropriate for the Athenian legislator, and on this score was equipped with the name of Solon : the true source whence have flowed all the supposed signatures of that imaginary artist. Fortunately, these early interpolations are cut in a lettering savouring so strongly of its own real date, and so dissimilar to the antique, that there is not the least danger of their imposing upon any experienced eye. Far different is the case with the productions of the last century, when even the finest gem was held of

* Portrait statues and busts of private Romans of imperial times were likewise metamorphosed by the same facile means into the sages and heroes of Greece and of early Rome.

comparatively little value unless thus endowed with a historical certificate of its origin, and when the most eminent engravers of the day, like J. Pichler himself, condescended to further the deception by inserting names, with the utmost skill and delicacy, in the field of antique works to gratify the desire of the too unscrupulous dealer and of the too credulous amateur: the latter readily falling into the snare, having an ill-counsellor in his own avidity—

“Quis enim damnet sua vota libenter?”

But this folly having been pushed to the extreme, a reaction naturally set in, and the sagacious but too cynical Köhler undertook, in an elaborate treatise, to demolish the whole of the specious edifice that had been growing up during the previous eighty years upon the foundation of that single conjecture ventured by the tasteful Regent. Out of the whole catalogue drawn up by Bracci and republished by Clarac *five* only have been allowed to escape his condemnation as recent insertions and to go down to posterity as the genuine signatures of the ancient engravers. These are, the Diana of *Apollonius*; the Germanicus of *Epitynchamus*; the Julia Titi of *Evodus*; the Jupiter overthrowing the Titans of *Athenion*; and the Cupid of *Protarchus*; the two last, camei.

After a long consideration of this especial point, I myself have reluctantly been brought to agree, though not to the same extent, and on entirely different grounds, with the Russian archæologist in almost entirely sweeping away the host of pretended signatures; although I differ totally from him in his constantly repeated dictum that each name passed under his judgment (far too *Draconian*) is *ipso facto* a modern insertion. For I hold, on the strength of actual observation, that in many cases the inscriptions are from

the same hand as the intaglio itself, and equally authentic ; it is only the newly-imagined way of understanding them as referring to the artist himself that is, in my opinion, utterly untenable.

The principle from which I start is deduced from the very nature of the thing we have to deal with. It is an obvious and rational explanation that the name cut upon a signet should necessarily designate its owner,—a custom regularly established in the most ancient of the class, the Babylonian cylinders, and from them adopted in many instances by their disciples in the arts, the Ionian Greeks. For, be it remembered, these fine intagli, now treasured as mere works of art, were to the ancient household articles of the utmost importance in the affairs of life both public and private, and by no means idle objects of luxury like their silver *emblemata*, ivory carvings, and Corinthian bronzes. They were, indeed, often beautiful, displaying both taste and skill in their full perfection ; but this was only in accordance to the rule that whatever came under the ancient eye assumed beauty as a matter of course (as we see manifested in the forms given to their commonest domestic utensils) ; and yet frequently their signet-devices, being dictated by family tradition or by religious ideas, are the commonest, nay, even grotesque, objects.

From the importance, therefore, of the articles, it cannot be supposed that the engraver (often, in the Roman period, a slave-artisan, and never, probably, holding a higher place in society than a common die-sinker of our times) should have been allowed to intrude his own ignobility upon the signet of the rich and powerful orderer of his work. For a name so inserted would inevitably have passed for that of the actual owner of the signet, in spite of the nice and arbitrary distinctions, hereafter to be detailed, whereby

Dr. Brunn endeavours to discriminate the artist's from the master's signature. And this acceptance were the more natural, because the owner's name frequently accompanied and certified his family device, more especially upon the earlier Roman signets: the very time, be it observed, when the most skilful of these artists are supposed to have flourished. The hypothesis elaborated by Dr. Brunn would have been infinitely more plausible had any gems been forthcoming, presenting two different names on the same field, displaying some such marked distinction between them as should enable the casual observer to refer one to the possessor, the other to the artist.*

The same rule holds good for the ancient die-sinkers, in whose falsely assumed practice a precedent has been found to establish the credibility of the existence of artists' signatures upon gems. The names engraved in minute characters upon certain unobtrusive parts of the type occasionally to be discovered on some Greek civic medals (notably those of Velia) have always been understood as indicating the die-sinkers'. This explanation, however, is in all probability erroneous, it being infinitely more consistent with the regulations of the Grecian republics that such names should indicate the mint-master or treasurer for the time being. To put upon the coinage the name of the officer responsible for its goodness (the *quæstor*, *triumvir monetalis*, *monetarius*) was a very ancient law, almost universally observed under the Roman Republic, and as generally in the Frankish and mediæval periods. In certain localities, whilst Greek art yet flourished, we see the name of this officer, the *Ταμίης*, is printed as legibly as possible

* Of which, indeed, a solitary instance presents itself in the work of "Felix (servant) of Calpurnius Severus;" but the authenticity of the gem itself is not beyond suspicion.

on the reverse of the coinage; for example, upon the later Athenian tetradrachms* and all the silver of Rhodes. This name, in other cases, seems to have been expressed in a rebus by the small object or figure placed behind the type, to be noticed in such endless variety upon the Corinthian didrachms, which, like the Athenian tetradrachms, were an universal currency, and therefore demanded the most complete guarantees for the maintenance of their accredited standard. It is, indeed, very possible that these accessory types represent the actual seal of the then mint-master: for in the Heraclidean inscription, as already noticed, each magistrate specifies what was the device of his own signet.

It must, not, however, be concealed that some examples in which the die-sinker has placed his own name upon his work actually do exist, and that in a most conspicuous manner. Of this only two instances are known; the one a coin of Cydonia, in Crete, inscribed with **NEYANTOS ΕΠΟΙΕΙ**; the other the beautiful didrachm of Clazomenæ, exhibiting **ΔΙΟΔΩΡΟΣ ΕΠΟΙΕΙ**; but their excessive rarity proves such to have been merely trial-pieces of these artists. It may easily be imagined that as the decoration of public buildings and temples was put up for competition amongst the first sculptors of the day—a custom of which Pliny cites numerous instances,—so, similarly, the making the dies for a new and improved coinage of the same States may have been awarded to a successful candidate on the production of his trial-piece, as was actually done in our own times by the short-lived French Republic of 1848-9.

The latter consideration has now brought us back to the analogous case of our inscribed gems in those rare examples whose existence can be traced back long before this species of forgery was thought of (as the Julia of *Evodus*, once

* Some of which are extant, bearing the name of Demosthenes, who is known to have once filled that office.

possessed by Charlemagne, or the Pallas of *Eutyches*, described by Cyriac of Ancona in 1445), where the names are definitely marked for the engraver's own by the addition of ΕΠΟΙΕΙ. This aquamarine, this amethyst, valuable in their time as stones for their extraordinary dimensions, were never, as their size demonstrates, intended for signet-gems; they were probably votive offerings to the deity thereon figured or to the princess, like the crystal-portrait immortalised in the Anthology, presented by its engraver Satyreius to Queen Arsinoë. Or they may be supposed designed for ornaments for plate or for the bracelet, and intended to be employed in capacities that permitted the artist's name to exhibit itself upon them as unobjectionally as (which was then the rule) upon a bas-relief or a picture. Again, they may have been, only trial-pieces, elaborate displays of skill made by the engraver to his patroness, whether divine or human. That such trial-pieces in gems were actually in use under the Empire is rendered no mere matter of conjecture by the existence of Stosch's crystal plaque, engraved with the obverse and reverse die for an aureus, and surrounded by the legend wishing a happy New Year to the Emperor Commodus, a man of much taste in the article of the coinage, as the variety and beauty of his medallions sufficiently attest. At all events, such large gems (and on such alone is the only indisputable certificate of authorship, the word ΕΠΟΙΕΙ, to be found) were not signets, and therefore they fall under the same category as the camei, on which authentic signatures of the kind are more frequent. No genuine example has yet been adduced of an actual signet gem of the usual size, intended for wearing on the finger, that presents a name accompanied by this distinctive declaration of its engraver. Again, in all the examples (which, in fact, form the majority of those published)

where the name is written in *Greek* in the *genitive case*, it is utterly groundless to imagine that it can stand for any one but the owner's; for the same reason as (which no one has ever dreamed of disputing) when the name is expressed in *Latin* it is put in that same case, to declare that the object sealed therewith is the property or receives the attestation of the sealer. To supply, according to the now received rule of explanation, the word *ἔργον*, *the work of*, before this genitive has not the slightest authority in the antique practice. For in all other branches of art, sculpture, vase-paintings, mosaics, all works that are inscribed with their author's name present that name in the nominative, and followed by ΕΠΟΙΕΙ or its contraction.

One condition, much insisted upon by the former catalogue-makers such as Bracci and Clarac, that the real artist-signatures are always inscribed in the Greek character (with the conclusion built thereupon, after the very popular mode of arguing in a circle, that signatures thus written do for the most part refer to the engraver) is totally fallacious, as will appear from the following considerations. For what was more natural than that at the very time when Greek was the fashionable language amongst the polite Romans (which exactly coincided with the flourishing period of the Glyptic art), all men of taste would affect the use of that language upon their own signets, engraved, be it remembered, by artists whose native tongue was Greek. We have a somewhat analogous case in the mediæval usage of our own ancestors, where the Norman-French, as the language of polite society, is generally used upon private seals, and on *posy-rings*, Latin upon public and official ones. Together with the language the Romans adopted the Greek style of patronymic; and inasmuch as in the latter the individual possessed only a *single* name, the Roman noble, complying with this usage, had to relin-

quish his *nomen* (marking his *gens*) as well as his *cognomen*, and came out like a pure Greek with his *præ-nomen* alone as an ΑΥΛΟΣ, a ΓΑΙΟΣ, or a ΛΕΥΚΙΟΣ. Such names are not those of slave or freedmen artists, for such persons took the family name of their patronus upon their manumissia, as *Claudius*, *Flavius*, *Ælius*, &c.

On the other hand, the old-fashioned Romans who maintained the use of their own language upon their signets, kept up the ancient style, either indicating all their three names at once, more or less in full, or signing with the family name alone, as TITINI, PEDI, COPI, for the most part in the genitive case.

This is the only explanation that satisfies me for the frequent recurrence of such names as Aulus, Gaius, &c., in Greek characters upon gems; a fact so puzzling to Dr. Brunn, but which we need not settle in the summary mode adopted by the caustic Köhler, who cuts short the whole discussion by damning all such inscriptions as flagrant and palpable modern forgeries. Hence too is at last obtainable a complete solution of the difficulty why the same name—*Aulus* for example—should occur on gems evidently proceeding from different hands, in the fact of that same *præ-nomen* being necessarily borne by many hundred individuals at one and the same time. The names of persons of Greek extraction, their contemporaries, are easily to be distinguished from the former. Being generally enfranchised slaves, they present names (fancy names we may call them) appropriate to their original condition, like the *La Fleur Hyacinthe*, *Jasmin*, the so frequent appellations borne by the French *valets-de-chambre* under the ancien régime. Similarly the slaves of the Roman aristocracy, their personal appearance forming their chief recommendation and value, received allusive appellations, such as *Eros*, *Callistus*,

ARTISTS' SIGNATURES.

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them have, I suspect, the weakest claims to be accounted genuine. The improvers of the last century would naturally do their best in producing what was to pass for the signature of the greatest master in their art. The bolder, careless letters, on the other hand, seen upon a few of the number—for example, the Marlborough *Mercury* and *Chen's Vase*—are on that very account to be received as genuine and from the same hand as the engravings they accompany.

For in all such cases as the last, these inscriptions, I can only suspect, merely indicate the proprietor: for it is a necessary consequence that, if not falsified, they must signify the celebrated artist. *Dioscuri* was a very favourite name in antiquity, on account of the signification it contained, "the offspring of the Dioscuri," most potent and protective.

"Fratres Helenæ lucida sydera."

By a singular coincidence we find the illustrious name of Botanical science flourishing in the same age with the engraver: a third, a noble of Alexandria, a friend of Caesar's: with, doubtless, hundreds of others whose names have not come down to posterity. And again another contemporary of both must have been the maker of that remarkable Pompeian mosaic, the Comic Scene, who signs himself *Dioscuri* the Serran. This name, in fact, seems to have been peculiarly affected by the Greeks of Asia Minor: it is found to belong to Anacarsis in Cilicia, and the philosopher is the trial-piece of his son Eutyches informs us in *Ælia*. Thus we are enabled to form a reasonable estimate of the value of the name, and in the hands of different artists.

places and at different times, without assuming that such discrepancies betray, of themselves, a forged inscription.

With camei, however, the case stands upon an entirely different footing. Such works being intended for ornament alone, there was no more difficulty in allowing the artist to put his name upon them than upon other bas-reliefs on a larger scale wrought in marble. Accordingly we find the name occupying a corresponding position in the one to what it takes in the other, *Athenion's* in a corner of the field, *Protarchus'* in the exergue. Such inscriptions as these cannot be explained away as subsequent interpolations, for they are cut in relief in a portion of the upper layer of the sardonix, reserved at the very time of executing the subject. But the paucity of such authentic signatures, under circumstances where there existed no moral obstacle to their insertion, furnishes in itself the strongest argument against their being admitted in that other branch where that insertion would have contravened the very purpose the engraver's work subserved.

It must be kept in mind that of the signatures upon camei, those only are to be received for genuine that are in relief; the others, common enough, merely incised in the stone, being for the most part modern additions, and in every case to be regarded with the utmost suspicion. This is a rule laid down by Köhler as having no exception. Dr. Brunn, indeed, objects to its sweeping nature; although, in my opinion, upon no sufficient grounds.

It seems to me, however, almost certain, and it is strange the same view of the matter should not have occurred to others, that the genuine names put on camei are not necessarily those of the actual engravers, but in many cases of ancient *Trocutæ* (an art already lost in the whose chasings in silver they were ordered the more precious material which the spread tuted, for the metal relieve, *emblema*, as

Cestus, Phlegon, Earinus, Thallus, Marathus, Narcissus, and the like.

Another criterion still much insisted upon, is the minuteness of the lettering, and its horizontal or vertical arrangement, that is to say, its occupying a *straight line* in the field, where a space appears to have been purposely reserved for its reception on the first sketching out of the design, instead of following the sweep of the circumference of the gem as do the undisputed appellatives of the owners. But this distinction seems to me altogether futile as well as arbitrary: such an arrangement having much more probably been adopted from motives of taste alone, both on account of its neater appearance, and its not in any way interfering with the effect of the design. The truth is we do find *Roman* names, and written in the *Latin* character, in the field, similarly arranged and in a lettering equally diminutive and neat. A most convincing example is furnished by the gem No. 484 in 'Gorlæi Dactyliothea.' The subject is Cupid sacrificing, with averted eyes, the Psyche-butterfly, and in the field on a tablet placed vertically is the owner's name T. AVCTI, engraved in the neatest and smallest characters imaginable.

But this very perfection of the lettering is in itself often the mark of a forgery, for the genuine antique signatures (like *Nicander's* on the Marlborough Julia) are cut in with bold and careless strokes such as one would expect from a great artist above troubling himself with such minutiae. But on the other hand Pichler and his followers were adepts in a small elegant lettering where all the lines terminate in dots, a configuration which Köhler, always pushing his theory to the extreme, puts down as the surest test of falsity. These dotted terminations to the letters had however been noticed in the first days of gem-collecting:

Peirese had called attention to them in the signature of Dioscorides, and had accounted for their presence by the absurd hypothesis that they were intended for pins fastening gold letters upon the surface!

The inscription above quoted, T. AVCTI, establishes another point,—that it was not then considered absolutely necessary for the proprietor's name to stand forth in large and obtrusive characters, as if desiring to proclaim that the device itself was but of secondary consideration. It was but consistent in a man of taste who had caused his signet to be engraved by a first-rate artist, to have his own name, requisite perhaps to make his *seal* more valid, introduced in a manner that should interfere as little as possible with the effect of the masterpiece adorning it. And this consideration offers us a second reason for his adopting both the Greek brevity in that particular as well as the Greek character.

It is with regret that I acquiesce in the cruel sentence of Köhler, and abandon the pleasing delusion that we possess any true signature of the famous Dioscorides. All which present that name are ordinary signet-stones, and not of the importance of trial-pieces, or votive offerings; neither does the verifying ΕΗΟΙΕΙ appear on any: two points which authenticate the Minerva of his son Eutyches. All these examples therefore are open to the irrefutable objection applying to inscriptions giving merely a name, and that in the genitive case: occupying also the most conspicuous position. Besides, in the gems of undoubtable antiquity presenting the name of Dioscorides, both the work of the intaglio and the style of the lettering differ so much from each other (a circumstance long ago observed) as to make it impossible to ascribe them all to the same master. Again many of these inscriptions are modern additions, and what is more, the best executed amongst

them have, I suspect, the weakest claims to be accounted genuine. The *improvers* of the last century would naturally do their best in producing what was to pass for the signature of the greatest master in their art. The bolder, carelessly cut letters, on the other hand, seen upon a few of their number—for example, the Marlborough *Mercury* and Pulsky's *Muse*—are on that very account to be received as genuine and from the same hand as the engravings they accompany.

But in all such cases as the last, these inscriptions, I more than suspect, merely indicate the proprietor: for it is by no means a necessary consequence that, if not falsifications, they must signify the celebrated artist. *Dioscorides* was a very favourite name in antiquity, on account of the good augury its signification contained, "the offspring or protégé of the Dioscuri," most potent and protective genii—

"Fratres Helenæ lucida sydera."

Thus by a singular coincidence we find the illustrious father of Botanical science flourishing in the same age with the engraver; a third, a noble of Alexandria, a friend of Julius Cæsar's; with, doubtless, hundreds of others whose fame has not come down to posterity. And again another contemporary of both must have been the maker of that admirable Pompeian mosaic, the Comic Scene, who signs himself *Dioscorides the Samian*. This name, in fact, seems to have been peculiarly affected by the Greeks of Asia Minor, for the botanist belonged to Anazarbus in Cilicia, and the gem-engraver, as the trial-piece of his son Eutyches informs us, to *Ægæ* in *Æolia*. Thus we obtain a reasonable explanation for the difference in the appearance and in the spelling of this name upon gems, as being the signets of various owners, and consequently engraved in different

places and at different times, without assuming that such discrepancies betray, of themselves, a forged inscription.

With camei, however, the case stands upon an entirely different footing. Such works being intended for ornament alone, there was no more difficulty in allowing the artist to put his name upon them than upon other bas-reliefs on a larger scale wrought in marble. Accordingly we find the name occupying a corresponding position in the one to what it takes in the other, *Athenion's* in a corner of the field, *Protarchus'* in the exergue. Such inscriptions as these cannot be explained away as subsequent interpolations, for they are cut in relief in a portion of the upper layer of the sardonyx, reserved at the very time of executing the subject. But the paucity of such authentic signatures, under circumstances where there existed no moral obstacle to their insertion, furnishes in itself the strongest argument against their being admitted in that other branch where that insertion would have contravened the very purpose the engraver's work subserved.

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It seems to me, however, almost certain, and it is strange the same view of the matter should not have occurred to others, that the genuine names put on camei are not necessarily those of the actual engravers, but in many cases of the famous ancient *Toreutes* (an art already lost in the Augustan age), whose chasings in silver they were ordered to perpetuate in the more precious material which the spread of luxury had substituted, for the metal relieve, *emblema*, as

an ornament for plate and armour. In this way we can satisfactorily account for the names of the masters of high renown in other branches—Protarchus, Athenion, Boethus—appearing upon camei.

There is, however, another and somewhat fanciful solution of the question. As the Greeks used in their families to repeat the same name in alternate generations, the grandson taking as a rule that of his paternal grandfather; the same appellative might be continued in a family of artists for several ages, and in such cases the Roman cameo-cutter would be called by that of his predecessor, the silver-chaser, in the century before. Here, indeed, the exact converse holds good of the rule established with regard to intagli: there is no possible room for conceiving that the name inscribed on a *cameo* is that of the proprietor; it must either designate the actual engraver or the more ancient *sculptor* whose work he has reproduced. The latter supposition is the most likely to be correct, and is moreover strengthened by the great rarity of such inscriptions. None are found on the grand historic pieces: and in the minor works where they do occur, it can hardly be by a mere accident they should be exactly those of more ancient masters celebrated in the walk of *sculpture*.

The preceding are my own views upon this subject; but as gem-collectors will undoubtedly consider such a conclusion as a "hard saying," and one not to be borne, I shall proceed to give the rules generally received at present

..... "tanquam de fonte relatum
Ammonis"

by those regarded as the highest authorities upon this head, so that the next section will serve for an introduction to the Catalogue of Ancient Gem-Engravers, condensed by me from Dr. Brunn's elaborate treatise, in which he thus modifies the code established by Köhler and Stephani.

RECEIVED RULES FOR ESTABLISHING THE AUTHENTICITY OF ARTISTS' SIGNATURES ON GEMS.

"From the examination of those signatures which are universally acknowledged to be authentic, and which can be traced back far beyond the time (after 1712), when this kind of forgery came into fashion, the following rules have been deduced; based upon the following observations. These undoubted signatures are written in a straight line, either running vertically down the field of the stone, usually close to and parallel with some vertical portion of the design, such as a cippus: or else carried horizontally across in one of the largest unoccupied spaces; provision for its reception having evidently been made in the first sketch of the composition. The letters are reversed upon the gem (if an intaglio), so as to read the right way in the impression from it. They are always minute, so as to escape observation at first, and to appear, what they really are, subsidiary to the work itself: for the same reason they are executed with a certain freedom, totally different from the laborious minuteness so conspicuous in the modern imitations of them. They rarely exhibit the terminal dots placed in the latter with such mathematical exactitude, and connected by fine hair lines. Indeed, this style of lettering is pronounced by Stephani the most certain means of detecting the inscriptions due to the clever forgers of the last century."

"The propriety of the two positions above mentioned, and of these alone, for such memorials of the engraver, becomes self-evident, if we consider the purpose for which every antique signet was designed. As a signet it had a definite and most important use, and its subject involved usually some fixed reference to its owner, like that now claimed by armorial bearings. This being so, a name placed conspicuously would by the world necessarily be understood to

designate the owner, and him alone. Of the most conspicuous positions in the field of a gem, the first is the *exergue*, or position immediately below the design; the second in dignity is the circumference itself of the stone. All names, therefore, occurring in these two positions, whether arranged horizontally under the line of the *exergue*, or sweeping together with the curvature of the circumference, show by their prominent character and magnitude that they set forth a matter of no less importance than the ownership of the signet itself. Hence it indisputably follows that names thus arranged have nothing whatever to do with the artists, and this conclusion at once reduces the list, as formerly accepted, by fully two-thirds—such names, indeed, are in many cases really antique, but are quoted, without any foundation, by Clarac as indicating the engravers. It need hardly be observed that gems of only mediocre execution cannot be expected to be endorsed with a genuine signature of their author's; the privilege of thus immortalising himself, in the rare instances in which it was conceded, was confined to the man of established reputation, and whose signature added value to his work."

"Names skilfully added, in the appropriate positions, to really antique and fine works, constitute a mode of imposture which on its first introduction met with the greatest success; the purchaser being thrown off his guard by the unquestionable authenticity and merit of the gem itself. Köhler, in fact, does not scruple to assert that such is the case (with the five exceptions already noticed) with several famous pieces, the antiquity of which even he is unable to gainsay. The only means for detecting such interpolations is to observe whether the lines forming these letters coincide in their formation with similar fine strokes entering into the composition of the design itself, for it is evident that the inscription, if genuine, must have been cut by the

same instrument, and the same touch as produced such strokes, and therefore must be exactly identical with them. The modern additions, when thus examined, are at once betrayed by their disparity. Though many antique signatures are touched in with a bold and rapid hand (like that of Nicander's), yet, in spite of Stephani's dictum, some genuine inscriptions have the letters terminating in dots. But these dots are absorbed, as it were, into the lines themselves, thus forming letters exactly analogous to those used on the more carefully executed gold coinage of the same ages. The forged, on the other hand, betray themselves by the prominence given to these terminations; which also in them are united by lines almost invisible. Nevertheless forged signatures often occur scratched in with the diamond-point alone, without any attempt at finish, with the view of blinding the amateur by their apparent artistic carelessness. Such, however, can generally be detected by the absence of that wear upon their edges which has softened down similar minute cuts made by the antique graving-tool upon the same superficies." To this class belonged the numerous signatures, all devoutly believed in by their possessor, that embellished the highly-puffed and extensive Hertz Collection. As for those distinguishing the Poniatowsky Gems (of which extraordinary fabrication some details are subjoined), they display every character that the true antique does *not* possess: excessive magnitude, obtrusiveness, display of terminal dots, and faintness of the connecting hair-strokes. Marks these, that now often put the gem-collector upon his guard against intagli (especially in the class of portraits), which from their intrinsic excellence and the air of antiquity artificially imparted to the stones, would else have been accepted by him as admirable relics of ancient Roman skill. "In the case of camei other considerations are involved. These being

intended merely as ornamental articles of luxury, or of personal decoration, the owner's name upon them would have been entirely out of place. As when a name is seen upon a bas-relief there can be no hesitation as to whom it designates, so in the cameo, a miniature representative of that branch of sculpture, the same conditions must hold good. In the rare instances known, the signature is found adhering closely to some portion of the design, and even following its curvature; and not necessarily, as in the intaglio, running in a perfectly vertical or horizontal direction. One invariable test of its authenticity, according to Stephani, is that it be always in relief, which is certainly a sure evidence that it was cut at the same time with the rest of the composition." This observation has obtained universal concurrence; Dr. Brunn, though admitting it generally, yet points out a few exceptions, namely, the Ludovisi Augustus of Dioscorides, and the paste from the same head by Herophilus—on the grounds that in these instances an inscription in relief would have interfered with the effect of the portrait. Still, though I hold fast to Stephani's rule, it is possible to admit that these inscriptions may indeed be antique, for they bear the strictest examination, and have been noticed during the long period the works themselves have been known to the antiquary: yet still there is much reason to believe them additions made by some ancient possessor, either to preserve the memory of their actual author, or else fraudulently, with the view of enhancing their value.*

Considering the large number of important camei preserved to us, for we probably still know all the principal pieces executed for imperial patrons, for such works were

* A trick, Phædrus incidentally informs us, commonly practised with new made statues in his own time—the Augustan age.



1.



2.

more than ever prized during the Decline, as the magnificent portraits of Constantine and his family declare; and afterwards in Gothic times, when being transferred to ecclesiastical uses, and sanctified by a Scriptural interpretation, they were reckoned amongst the richest treasures of the sacristy. Under these circumstances, the extreme rarity of any signatures upon camei is certainly a fact for which it is very difficult to account. This will be evident upon a reference to the following catalogue; and my attention was the more particularly drawn to the circumstance, by my not discovering a single indisputable instance on the numerous important camei adorning the Marlborough and Devonshire Cabinets—and yet, especially under the Lower Empire, that branch of the art which occupied itself in producing inscriptions in relief (the small cameo good-wishes intended for birthday or wedding presents), was being carried to the highest perfection, whilst every other rapidly decayed.

THE PONIATOWSKY GEMS.

A notice of this, perhaps, the most audacious fabrication to be met with in the history of antique art, comes in here as the natural commentary upon the baseless creed of the amateurs of the last century; a fabrication, too, that has done more to discredit this branch of archæology, by the confusion it has introduced into it, than could possibly be imagined by the non-practical reader.

Every individual gem in this series, numbering about *three thousand* (now dispersed all over Europe), presents us with the name of some supposed antique artist: Aulus, Cronius, Dioscorides, Gnæus, Pyrgoteles, Solon, and so on. The stones are generally of large dimensions and of fine quality, Oriental sards for the most part, with a few ame-

thysts and yellow crystals, engraved in intaglio with groups or scenes taken from the Greek and Latin poets and mythologists, often executed with considerable taste and still greater technical skill; for the compositions display too much of the flighty Louis XV. manner, even in the attitudes of the persons and the treatment of the drapery. The portraits and the single figures are much the most pleasing of their number, and approach more closely to the antique spirit. The whole were executed for the Prince Poniatowsky (who died at Florence in 1833) by the best Roman artists flourishing at the beginning of the century—Cades, Ginganelli, Dies, &c. The inscriptions—that very difficult portion of the work—are from the hand of Odelli, who took upon himself that department exclusively.*

The Prince is always spoken of as the victim of an ingenious fraud practised upon him by a combination amongst these engravers: it is, however, impossible to credit such inconceivable ignorance and credulity even in a prince, whatever weight we may allow to Juvenal's dictum,—

"Rarus enim sensus communis in illa—Fortuna."

Others again defend his knowledge at the expense of his honesty, and assert that these forgeries were made to his order, that they might be palmed off upon the world as antiques: an object, which incredible as it may appear, was actually, and for some space of time, obtained.† But

* Some account of this fabrication is given by Raoul-Rochette in the *'Journal des Savans'* for 1831, p. 338.

† It is stated that a Mr. Tyrrell, who had somehow acquired 1200 of these gems, was so infatuated in his belief of their imaginary value as to refuse an offer of 60,000*l.* for the lot. And on the first report that the collection was on sale in London, our Government was dummed by swarms of would-be cognoscenti as to the crime of letting slip the

the true solution of the question appears to be rather the one given to me by a person above all others an adept in all the mysteries of the *vertù*-dealer's craft, and who pretended to an exact acquaintance with all the circumstances (which from his large connexion with Continental amateurs and dealers was probably the truth). It is, that the Prince being an enthusiastic lover of the Glyptic art, himself selected ideas from the classic poets, and commissioned these engravers to embody them upon gems in the antique spirit, as far as their ability allowed. And this he did from two motives—one a wish to encourage the art, the other personal vanity; believing his protégés to be, under his inspiration, fully competent to rival the ancients, and putting faith in Martial's promise,—

“Sint Mæcenates non deerunt Flacce Marones.”

And certainly had these clever engravers set their *own* names upon their works, instead of assuming those of the ancients, or even had each adopted exclusively some antique appellative for his *nom de guerre*, under which he might still be recognised, these often masterly performances would have done them lasting honour, and have increased in value with every succeeding century. As it is, they are now looked upon as all but valueless; are sold for merely the weight of their gold settings (often extremely elaborate and beautiful), to persons understanding gems; and fill the show-cases of the lower class of London curiosity-dealers; who, by the way, often succeed in passing them off upon “country customers” as the genuine works of the artists whose names they so ostentatiously exhibit.

opportunity of securing these priceless treasures for the nation. Fortunately, their usual supineness in such matters—most assuredly it was not their better knowledge—saved our authorities from committing so egregious a blunder.

To show the discredit into which they have fallen, I may state that at the sale (in 1854) of Lord Monson's collection, comprising 154, and those the choicest of the series, they were knocked down at prices varying from 25*s.* to 30*s.*, though many were engraved upon the choicest of the stones above-mentioned, and mounted in open-work gold frames of the most elegant designs the taste of the Roman jeweller could devise.* Knowing all this, one cannot but be amused at the blind faith of the parties, who (1858) took the pains to publish an erudite description,† at an enormous cost, of these now valueless forgeries, illustrated with numerous elaborately executed photographs; and all this, as appears from the preface, in the full persuasion that the gems are the undoubted works of the time-honoured artists whose names figure so impudently upon them.

The motives that induced the Prince to conceive so chimerical a project, and to expend so vast a sum in carrying it out, as the remuneration then obtained by the established gem-engravers of his times necessarily entailed upon him, must ever remain a mystery, unless the explanation already hinted at be accepted: yet he *ought* to have been inspired with better taste by the possession of that incomparable cabinet of true antiques which he had inherited from his uncle Stanislaus, the last King of Poland. This collection numbered, when catalogued by Visconti, no more than 154 gems, including a few splendid camei.‡ The intagli were all of the highest order; amongst them

* I have since learnt that there was a reserved price of 3*l.* on each. Some were secured afterwards for the South Kensington Museum.

† In 2 vols. 4to. Published at 20 guineas. Only 75 copies printed.

‡ The gems of the original royal cabinet may be recognised by their peculiar setting, a band of blue enamel enclosing each in its ring, instead of the customary grooved moulding (*cornice*, as the Italians call it).

was the masterpiece of *Dioscorides*, the bust of Io, in three-quarter face, with small budding horns on the temples, deeply cut in a sard of singular beauty; the Eagle's Head inscribed MIO, and in virtue thereof assigned (with better reason than in most of such attributions) to the cabinet of the patron-saint of gem-collectors, King Mithridates; the antique paste portrait of Nicomedes IV., with the name of *Pergamus*; and last, but most curious of all, the noted Helmet, whose uniqueness demands a detailed description. The stone, a large sardonyx $1\frac{1}{2} \times \frac{3}{4}$ inch in size, is a rarity to the mineralogist; its upper layer being a true opaque red jasper, the lower a transparent plasma or green calcedony. The subject, deeply sunk into the latter, is a magnificent Corinthian helmet, with flowing crest of horse-hair; its crown unusually globose. This part exhibits the device of Bellerophon mounted upon Pegasus, accompanied by his dog, and spearing the Chimera engraved upon the cheek-piece below: all the figures, though on so minute a scale, being miracles of art, both for their drawing and their finish.* The horse-hair crest is carefully and naturally rendered by means of the diamond-point alone. Winckelmann describes another in Stosch's Cabinet almost identical with this, both as to design, and, what is more singular, the species of the material. This peculiar variety of the sardonyx seems to have been esteemed by the Grecian artist as the most suitable vehicle for such

* This helmet was at one time believed to be the actual signet of king Pyrrhus, for what reason it is impossible now to discover. On the dispersion of the Poniatowsky Collection (1839), it fell into Hertz's hands, who is said to have refused an offer of 150*l.* for it from the Duc de Blacas. At his own sale (Feb. 1859) it realised the very large sum, for these times, of 89*l.* It was afterwards sold to Señor Rosanna, a Mexican amateur, and is at present in his native country, but will probably (in accordance to the law that makes all rarities gravitate towards London) reappear some day in the English market.

representations of embossed metal-work; for the Hertz Collection also boasted of a second specimen engraved with a tall Corinthian Crater, the sides decorated with Bacchic compositions, almost equal in execution to the figures upon this Helmet. Curiously enough, Winckelmann has noted that the gems with helmets and vases in imitation of Corinthian chasings, which occurred in the Stosch Cabinet, were all highly and carefully finished, and to be numbered amongst its choicest ornaments.

The original Poniatowsky Collection numbered, as before said, no more than 154 pieces, but all of them both master-pieces as to workmanship and unquestionable as to antiquity. The Prince, the last possessor, added, however, so many of his own fabrications to these genuine treasures, as to swell it to the inordinate number of three thousand. By this folly the whole cabinet was discredited to that degree that, when brought to the hammer in London in the year 1839, even the established reputation of the *Io* was not proof against the infection of the bad company she had been keeping; and this matchless gem was actually knocked down for 17*l.*, although a few years before it would undoubtedly have realised 1000*l.*; a sum known to have been paid for other works made precious by their author's signature, yet falling infinitely short of this both in historical and artistic value. Its purchaser was Mr. Cowie, domiciled at Como, who, on his decease in 1862, bequeathed it with the rest of his very important collection to the Florentine Galleria; thinking, and perhaps with justice, that his own country was as yet incompetent to appreciate the value of such a legacy:

"Ingrata patria, non habibis ossa mea!"

ENGRAVERS NOTICED BY ANCIENT AUTHORS.

It is strange that Pliny, previously so minute in describing the works and in cataloguing the names of all statuaries, sculptors, and metal-chasers, who had attained any celebrity either before or during his own times, should have been so scanty in his notice of gem-engravers; yet this last class, one would have supposed, from the passion of the greatest Romans, like Julius himself and Mæcenas, for their productions, would have then been enjoying a reputation equal to any ever gathered in the grander walks of art. But Pliny, though often enthusiastic in his description of precious stones (for instance, of the opal) seems to have regarded the whole subject treated of in Book xxxvii. of his 'Natural History' more as a mineralogist and jeweller, than as a connoisseur in the Glyptic art. In fact, he only names, and that incidentally without any notice of their works (xxxvii. 4), Pyrgoteles, for his having received the exclusive patent to engrave Alexander's portrait on the emerald; his successors, Apollonides and Cronius; and lastly, Dioscorides, for having executed a most accurate likeness of Augustus (*imaginem simillime expressit*) which was employed as the Imperial signet by his successors. Not much more information on this head is to be gleaned from other authors. Herodotus records that Theodorus the Samian had executed "the signet set in gold, on the emerald stone," so highly valued by the over-prosperous Polycrates, whose romantic legend has been already told. Since the historian is thus particular as to the artist's name, we may conclude that his far-spread reputation had given additional value to the precious material his skill was exercised upon. The date of this event was about the year B.C. 529. Again, we find another native of the same island, *Mnesarchus*, mentioned by Diogenes Laer-

tius as a gem-engraver by trade, by Apuleius as the head of his profession, though better known as being the father of Pythagoras, and who consequently must have been practising the art before B.C. 570, the date assigned for the philosopher's birth.

Next we meet with *Nausias*, an Athenian, described by Lysias the orator, in the customary abusive style of the Grecian Bar, as carrying on three trades at once—of gem-polisher, engraver, and debauchee (τὴν τε λιθουργικὴν καὶ λιθοτριβικὴν καὶ πρὸς τοῦτοις τὸ τετραφυκέναι). It is truly unfortunate for the history of our subject, that this oration should have entirely perished, except this single paragraph. Its title, "Concerning the Seal," affords good grounds for supposing that it concerned the forgery of a seal by this same profligate Nausias; and its early date (about B.C. 400), Lysias being a contemporary of Herodotus, would have rendered every incidental detail most instructive and interesting.

Satyreius must have been an engraver in considerable repute at the court of the Ptolemies, to judge from the extravagant eulogium bestowed upon a work of his by Diodorus in an epigram extant in the 'Anthology' (ix. 776):

"My grace and colouring Zeuxis well might claim,
Yet Satyreius is my author's name,
Who in the tiny crystal drew the form
Arminoe's self, with life and beauty warm:
A grateful present; though minute in size,
Its fair perfection with its model vies."

From the term used, *δαῖδαλον*, properly signifying a statue, it follows that this "image of the Queen," in *crystal*, was not an *intaglio* (for which, by the way, the Greeks never used that stone), but either a bust or a figure in full relief: like the statuette of the same queen in one single peridot, mentioned by Pliny as actually executed on the

first discovery of that (in those times) much-prized gem. The "colouring of Zeuxis" is somewhat hard to apply to a work in such a material, unless by a poetical hyperbole. Perhaps, indeed, the bust was carved out of a pale amethyst, like certain antiques yet extant,—notably the grand "Cleopatra" of the Marlborough Cabinet,—in which case the allusion to the natural roseate colouring would be quite admissible. Indeed, from the connexion of time and persons, this Satyreius may be conjectured to have been the author of the celebrated peridot statuette just alluded to.

Tryphon also must have possessed distinguished merit, and at a most flourishing epoch of the art (as manifested by the excellence of the contemporary Asiatic coinage), to have obtained such high commendation from a tasteful poet like Addæus upon his intaglio of the sea-nymph Galene (*Anth.* ix. 544):*—

"An Indian beryl erst, famed Tryphon's skill
Hath bent my stubborn nature to his will,
And taught me calm Galene's form to wear,
And spread with tender hands my flowing hair.
Mark how my lips float o'er the watery plain,
My swelling breasts to peace the winds constrain:
But for the envious stone that yet enalaves,
Thou'dst see me sport amid my native waves."

Addæus was a favourite with King Polemo, himself an amateur in gems, as he has testified by a couple of epigrams yet extant, "On a jasper engraved with a herd of cattle."

* Or *Leucothea*, the goddess of fair weather at sea. Her bust, cleaving the waves, is very frequent upon gems, in the exact action described by the poet. On this account it is usually miscalled *Leander's*: but in some examples the exposure of the breasts above the waves sufficiently vindicate the claims of the nymph to this embodiment, so apt a device for the signet of a mariner. It also forms the type of a denarius of the *Creperea* family; the reverse, *Neptune* in his car ruling the waves, tends to prove the same thing.

The monarch had in early life been a rhetorician, but, having ingratiated himself with M. Antony, the king-making Triumvir bestowed upon him the crown of Pontus, a donation confirmed to him by Augustus. The non-existence of the signatures of such court-engravers as *Satyreius* and *Tryphon* (for the inscription on the *Marlborough* cameo is a palpable modern insertion) tells strongly against the credibility of their existence in later times: for there is no doubt that in the times of independent Greece, and Greek kings, gem-engravers held the same rank as painters and statuaries. The anecdotes about *Alexander* and *Apelles*, *Demetrius Poliorcetes*, and *Parrhasius*, prove that king and artist stood in the same relation to each other as *François I.* and *Da Vinci*, or *Charles V.* and *Titian*. The art of design, as *Pliny* has already informed us, had from the first been regarded as a liberal profession amongst the Greeks, there being a standing prohibition that no slave should ever be instructed therein.



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on the reverse of the coinage; for example, upon the later Athenian tetradrachms* and all the silver of Rhodes. This name, in other cases, seems to have been expressed in a rebus by the small object or figure placed behind the type, to be noticed in such endless variety upon the Corinthian didrachms, which, like the Athenian tetradrachms, were an universal currency, and therefore demanded the most complete guarantees for the maintenance of their accredited standard. It is, indeed, very possible that these accessory types represent the actual seal of the then mint-master: for in the Heracleian inscription, as already noticed, each magistrate specifies what was the device of his own signet.

It must, not, however, be concealed that some examples in which the die-sinker has placed his own name upon his work actually do exist, and that in a most conspicuous manner. Of this only two instances are known; the one a coin of Cydonia, in Crete, inscribed with **NEYANTOS ΕΠΟΙΕΙ**; the other the beautiful didrachm of Clazomenæ, exhibiting **ΔΙΟΔΩΡΟΣ ΕΠΟΙΕΙ**; but their excessive rarity proves such to have been merely trial-pieces of these artists. It may easily be imagined that as the decoration of public buildings and temples was put up for competition amongst the first sculptors of the day—a custom of which Pliny cites numerous instances,—so, similarly, the making the dies for a new and improved coinage of the same States may have been awarded to a successful candidate on the production of his trial-piece, as was actually done in our own times by the short-lived French Republic of 1848-9.

The latter consideration has now brought us back to the analogous case of our inscribed gems in those rare examples whose existence can be traced back long before this species of forgery was thought of (as the Julia of *Evodus*, once

* Some of which are extant, bearing the name of Demosthenes, who is known to have once filled that office.

possessed by Charlemagne, or the Pallas of *Eutyches*, described by Cyriac of Ancona in 1445), where the names are definitely marked for the engraver's own by the addition of ΕΠΟΙΕΙ. This aquamarine, this amethyst, valuable in their time as stones for their extraordinary dimensions, were never, as their size demonstrates, intended for signet-gems; they were probably votive offerings to the deity thereon figured or to the princess, like the crystal-portrait immortalised in the *Anthology*, presented by its engraver Satyreius to Queen Arsinoë. Or they may be supposed designed for ornaments for plate or for the bracelet, and intended to be employed in capacities that permitted the artist's name to exhibit itself upon them as unobjectionally as (which was then the rule) upon a bas-relief or a picture. Again, they may have been, only trial-pieces, elaborate displays of skill made by the engraver to his patroness, whether divine or human. That such trial-pieces in gems were actually in use under the Empire is rendered no mere matter of conjecture by the existence of Stosch's crystal plaque, engraved with the obverse and reverse die for an aureus, and surrounded by the legend wishing a happy New Year to the Emperor Commodus, a man of much taste in the article of the coinage, as the variety and beauty of his medallions sufficiently attest. At all events, such large gems (and on such alone is the only indisputable certificate of authorship, the word ΕΠΟΙΕΙ, to be found) were not signets, and therefore they fall under the same category as the camei, on which authentic signatures of the kind are more frequent. No genuine example has yet been adduced of an actual signet gem of the usual size, intended for wearing on the finger, that presents a name accompanied by this distinctive declaration of its engraver. Again, in all the examples (which, in fact, form the majority of those published)

where the name is written in *Greek* in the *genitive case*, it is utterly groundless to imagine that it can stand for any one but the owner's; for the same reason as (which no one has ever dreamed of disputing) when the name is expressed in *Latin* it is put in that same case, to declare that the object sealed therewith is the property or receives the attestation of the sealer. To supply, according to the now received rule of explanation, the word *ἔργον*, *the work of*, before this genitive has not the slightest authority in the antique practice. For in all other branches of art, sculpture, vase-paintings, mosaics, all works that are inscribed with their author's name present that name in the nominative, and followed by ΕΝΟΙΕΙ or its contraction.

One condition, much insisted upon by the former catalogue-makers such as Bracci and Clarac, that the real artist-signatures are always inscribed in the Greek character (with the conclusion built thereupon, after the very popular mode of arguing in a circle, that signatures thus written do for the most part refer to the engraver) is totally fallacious, as will appear from the following considerations. For what was more natural than that at the very time when Greek was the fashionable language amongst the polite Romans (which exactly coincided with the flourishing period of the Glyptic art), all men of taste would affect the use of that language upon their own signets, engraved, be it remembered, by artists whose native tongue was Greek. We have a somewhat analogous case in the mediæval usage of our own ancestors, where the Norman-French, as the language of polite society, is generally used upon private seals, and on *posy-rings*, Latin upon public and official ones. Together with the language the Romans adopted the Greek style of patronymic; and inasmuch as in the latter the individual possessed only a *single* name, the Roman noble, complying with this usage, had to relin-

quish his *nomen* (marking his *gens*) as well as his *cognomen*, and came out like a pure Greek with his *præ-nomen* alone as an ΑΥΛΟΣ, a ΓΑΙΟΣ, or a ΛΕΥΚΙΟΣ. Such names are not those of slave or freedmen artists, for such persons took the family name of their patronus upon their manumissia, as *Claudius*, *Flavius*, *Ælius*, &c.

On the other hand, the old-fashioned Romans who maintained the use of their own language upon their signets, kept up the ancient style, either indicating all their three names at once, more or less in full, or signing with the family name alone, as TITINI, PEDI, COPI, for the most part in the genitive case.

This is the only explanation that satisfies me for the frequent recurrence of such names as Aulus, Gaius, &c., in Greek characters upon gems; a fact so puzzling to Dr. Brunn, but which we need not settle in the summary mode adopted by the caustic Köhler, who cuts short the whole discussion by damning all such inscriptions as flagrant and palpable modern forgeries. Hence too is at last obtainable a complete solution of the difficulty why the same name—*Aulus* for example—should occur on gems evidently proceeding from different hands, in the fact of that same *præ-nomen* being necessarily borne by many hundred individuals at one and the same time. The names of persons of Greek extraction, their contemporaries, are easily to be distinguished from the former. Being generally enfranchised slaves, they present names (fancy names we may call them) appropriate to their original condition, like the *La Fleur Hyacinthe*, *Jasmin*, the so frequent appellations borne by the French valets-de-chambre under the ancien régime. Similarly the slaves of the Roman aristocracy, their personal appearance forming their chief recommendation and value, received allusive appellations, such as *Eros*, *Callistus*,

3. Sard, much larger than the preceding; now in the Vienna Coll., and, according to Köhler, that of F. Ursinus, and figured by La Chaussée as in his time in the Barberini.

4. Sard: the intaglio very shallow, stone shield-shaped. Piombino. The letters deeply cut and coarsish.

Of these four the Vienna is pronounced the best by Köhler (who, however, regards the legend as an insertion of the age of F. Ursinus). Dr. B., from the actual inspection of the Piombino gem, finds himself able to warrant its genuineness; and says that, in spite of a certain carelessness, the treatment of the head appears to him the most full of character in *this*. Taste and care cannot, indeed, be denied to the Neapolitan, but the roundness and fulness of the forms seem less appropriate to the character of the person represented.

"A large and fine bust of Mæcenas, in front-face, inscribed ΣΟΛΩΝΟΣ, said to have been found, in 1794, near Palestrina," now in the Worsley Coll., deserves to be mentioned here. [Nothing further seems to be known of it.]

The Rape of the Palladium is now in the Russian Coll., according to Stephani. Dr. B. thinks it far inferior to the same subject by Dioscorides; and is inclined to agree with Köhler's suggestion, that it was done by some artist early in the last century after the description left us by Chaduc of a similar composition thus inscribed.

A second, a cameo, exactly agreeing in design with the gem by Dioscorides, but the name in relief, is highly praised by Baudelot and Caylus.* Nothing further known.

Bust of a Bacchante: large ant. paste. Berlin. The only other genuine work of this artist. Much praised by

* Figured by Caylus, Rec. Pl. xlv. 3. On an agate of two layers, the signature admirably cut in relief. It was then in the possession of the Comte de Maurepas.

Winckelmann and Tölken. The surface bearing the legend greatly corroded by time.

1. Cupid standing: sard. Schellersheim, now Bar. Roger. Style very mannered, and probably modern.

2. Copy of the same in the Hague.

3. Hercules, bearded and crowned with laurel, in front-face: sard. Tölken doubts the legend, D. B. the work also, as not bearing the antique stamp. Perhaps this is the stone once in Andreini's possession.

4. Head of an ivy-crowned laughing Faun: Oriental agate; pretended to have been found in the Columbarium of Livia's freedmen. First published by Gori, but very dubious. Dactyl. Smyth.*

5. Livia as Ceres, veiled head: sard. The drawing betrays a modern origin.

6. Head of Vulcan, in pointed cap; the hammer appears over his shoulder. Cades. Of very dubious stamp. [This being mentioned by Gerhard, Arch. Anz., 1851, I believe is that of the Hertz Coll.; most indubitably modern: a nicolo of neat work enough.]

7. Victory with trophies: fragment of a splendid gem.† Westropp Coll. Only known by a notice of Gerhard's.

8. Another fragment: Victory sacrificing a bull. Raspe.

9. Roman Emperor, leaning upon his shield. Raspe.

10. Satyr, inscribed **COAYNOC**. Raspe.

* Not so; Gori merely says it much resembles (*persimilia*) a gem reported to have been found in the sepulchre, &c., in the year 1726, of which he had an impression—a hint that he suspected Smith's to be a copy of the same, as it doubtless was.

† A most instructive instance this of the recent and impudent forgery of an artist's name. It is the identical stone given in the 'Impronte Gemmarie,' iv. 7, published in 1834, and in this *cast* no inscription whatever exists. It then belonged to Cav. Demidoff. Westropp bought it at Capranesi's sale: probably the name had been put in by the order of that astute *antiquario*.

(*Head of Neptune; behind it ΣΟΑΩ, in letters apparently antique: emerald, circular and very deep. Hertz.)

TEUKROS; Teucer.—Hercules seated, and drawing Iole (or Hebe) towards him: amethyst. Formerly Andreini's, now Florence. Authenticity unquestionable, as behind the female figure a space has evidently been reserved at the outset for the signature.

Copies of this, very numerous: one in Milliotti deserves mention on account of his assertion that it had been in the possession of the Clermont family long before the publication of Andreini's amethyst, which, if true, would be an additional warranty for the antiquity of the latter.

None of the other pretended works of Teucer can pass for antique. They are—

1. A crouching Satyr, twining a garland; left by Stosch to Guay, and by the latter to Lord Carlisle.

2. Achilles seated, holding a helmet; a lance in his right; the shield resting against a tree. Bracci affirms that both are of modern origin on his own knowledge.

3. Mask: amethyst. De Thoms. Style and cabinet sufficiently attest its modern origin.

4. Antinous: quoted by Raspe without further note.

5. Head of Minerva: sard. Lippert. Perhaps the one in the Hertz Coll., with the name blundered TEYKTOY. [No; that gem is a jacinth, with a full-length figure of Minerva of the finest work, but the name rudely scratched in.]

6. Bust of Diana: cameo. Blacas. The name *incised* in long deep letters; the last upon the quiver.

7. Hercules, carrying a woman on his shoulders weaving a garland. An indifferent intaglio, quoted by Dubois.

CLASS II.

Names, the genuineness or significance of which are matters of doubt.

ADMON.	DEMETRIUS.	PHARNACES.
ÆLIUS.	DIONYSIUS.	PHILEMON.
ÆMILIUS.	EPITONUS.	PHOCAS.
ÆTION.	EVEMERUS.	PLATON.
AGATHANGELUS.	GAIUS.	POLYCLETUS.
AGATHON.	GNEUS.	SATURNINUS.
ALEXAS.	HELLEN.	SEVERUS.
AMMONIUS.	KRONIOS, CRONIUS.	SCOPAS.
ANTEROS.	LUCIUS, LUCTEIUS.	SCYLAX.
APELLES.	MIDIAS.	SOSOCLES, SOSTHENES.
AULUS.	MYRTON.	SOSTRATUS.
AXEOCHUS.	ONESIMUS.	THAMYRUS.
CLASSICUS.	PERGAMUS.	

ADMON.—The famous Hercules Bibax, sard, was already in the Marlborough Cabinet before 1768. Another, quoted later by Bracci and Visconti as belonging to Molinari. [A most excellent copy on sard, high en cabochon, was in the Hertz Coll.] Molinari's is now in the Blacas. The large size of the lettering and the nominative case of the name oblige us to assign it to the owner. Hence, highly suspicious are—

1. Hercules, aged head, signed AA merely; a work in the modern style. Gori.
2. Hercules Musagetes. Poniatowsky.
3. Alexander, as Hercules.
4. Hercules reposing; at his side a bull. Seen by Em. Braun at Potenza, and said to have been recently found there; but afterwards he met with a cast from the same

amongst the modern class in Cades' sets. [Can this be Rega's admirable intaglio, with his signature altered?]

Cades marks as modern also, Hercules pulling the Amazon Queen from her horse, and Theseus supporting upon his knee a slain Amazon; Dubois, the Infant Hercules strangling the serpents, in the Beck Coll.

Augustus: cameo. De la Turbie. Probably the one read AKMΩN by Visconti (the name in relief). Dubious, from the little credit of this collection, and the gem not being forthcoming.

Head of Ammon: sard. Cades. The lettering clumsy.

Vulcan offering arms to a youth seated by a veiled female. Raspe thinks it a work of Natter's, probably copied from the Alban sarcophagus of the Marriage of Peleus and Thetis.

ÆLIUS.—Head of Tiberius or C. Cæsar, front-face: sard. Corsini Coll. Dr. B. doubts the style of the work and the Greco-Latin form of the name, which too, being in the nominative, would not warrant the admission of an Ælius into the list of artists. Still more suspicious are—

1. A copy of the last, Portales: sard. EAIOΣ.

(*Another copy (poor) in the Townley Coll., Brit. Mus. The name indubitably indicates the owner. There was in the Praun Coll. a Lion (poor work), with AEAIOY in the exergue; probably a rebus (the Solar Lion) on the name, the Æolic form of Ἡλῖος.)

2. Unknown head. Marlborough.

3. Homer: a profile nicolo; correctly spelt AIAIOΣ. But the gem comes from the Hemsterhuis Coll., and therefore is of no authority.

ÆTION.—Bearded head, covered with the Phrygian cap; in front, AETIONOC: sard. Devonshire. The gem bought by Peirese in England, 1606, was purchased by the Duke of Devonshire from Masson in Paris [the source,

says Köhler, whence all these gems with forged names got over to England]. The position of the name in front of the face seems against its designating the engraver; Köhler thinks it an invention of the sixteenth century, to identify the head with that of Andromache's father, Aetion.

Two modern copies, given by Raspe and De Jonge.

A third, said to have been in the Orleans Coll., not known.

A copy, freely treated; the cap converted into a sort of helmet and an ithyphallic Herme behind the head; seems that of Gravelle's quoted by Clarac.

Bacchanalia, of nine figures in front of a temple: sard. Raspe says, exhibits Dorsch's style.

Mercury bearded, carrying a sceptre-like caduceus: sard; in the archaic style.

Same subject: sard; bought by Petrée in Egypt, is, according to Dubois, of very dubious character.

AGATHANGELOS.—Sextus Pompey:* sard. Berlin. Utterly condemned by Köhler, but defended by Tölken. It was first published by Venuti and Bertoni, and was in the hands of Sabbatini, a dealer in antiques. His heirs sold it for 450 scudi to a Pole, who presented it to the Marquise Luneville at Naples. Said to have been found near Cecilia Metella's tomb, set in a massive gold ring weighing an ounce, but its authenticity doubted from the first. Winckelmann, however, believed the story, adding [a strong confirmation of its truth, in my opinion] that the sard when *drawn* was found to be backed with a gold-foil; a thing that would not have come into the head of a modern forger. [Vid. Pliny's remark as to the custom of foiling gems with *aurichalcum*.] Stephani notices [with justice] the modern

* Judging from the cast, I should decidedly pronounce this Hadrian's portrait, taken at an early period of his reign—certainly not the profile of Sext. Pompey.

elegance of the treatment of the hair, and points out the formation of the letters and their termination in large knobs as decisive marks of their recent production. Even Tölken allows that the name, from its position under the neck, can only be referred to the owner.

2. A Sacrifice: mentioned as modern by Dubois.

AGATHON.—Bacchus, with thyrsus and cup: sard. Algernon Percy (Petersburgh); name, **ΑΓΑΘΩΝ**; therefore its case proves it not to be the engraver's.

ALEXAS.—Bull-baiting, between the feet **ΑΛΕΞΑ**: sard. Berlin. The inscription doubted by Bracci.

2. Sea-serpent, twisted about a rudder: cameo; the name in relief. Half the stone wanting: and again

3. *Lion in his cave, **ΑΛΕΞΑΣ**
ΕΠΟΕΙ: burnt sard. Both

Pulsky's, who quotes Em. Braun's judgment in favour of the latter. But *seven* unedited inscribed gems in one and the same private cabinet must excite suspicion, which is further awakened by the fragmentary state of the cameo.*

4. Serapis head; **ΑΛΕΞΑ** in huge letters, that can have no reference at all to the artist (Raspe).

AMMONIUS.—Head of a laughing Faun, full-face; behind **AMMONIOY**: sard. Beverley. [Petersburgh]. The intaglio, from the style of expression and the treatment of the hair, very much suspected.

2. Medusa's Head: sard. Baron Roger; uncertain. The votive nicolo to the Dea Syria of the Marl. Coll. has nothing to do with our subject.

ANTEROS.—Hercules carrying the Bull: aquamarine. Formerly Sevin's, now Devonshire. Pronounced by Millin and Visconti a genuine work of the age of Titus; but altogether rejected by Köhler.

* Pulsky's lion seems antique work, and by a good master; but the legend is certainly a more recent addition.

*2. Head of Antinous, ANT, stone broken. Bracci. The name evidently of the person represented. [This is probably the grand intaglio Antinous of the Marl. Coll.]

APELLES.—Mask, below it ΑΠΕΛΛΟΥ; placed by Bracci in the times of Sept. Severus. Not known at present. Köhler thinks that names thus set under masks are those assumed by the actors on the stage: their favourite characters.

AULUS (ΑΥΛΟΥ).—Cupid nailing a butterfly to a tree: jacinth. Published by Faber in his edition of F. Ursinus; who interprets the name Aulus of Brutus the younger, assumed after his adoption by Au. Post. Albinus, and explains it as his signet typifying that his soul was as firmly attached to Cæsar as the butterfly was nailed to the tree! This may be the gem now in the De Thoms Coll., unless that be a modern work done after Faber's description. Inasmuch as forgers always have followed the line of subjects suggested by some famous original, we find a series of Cupids bearing this signature:—

1. Cupid in chains, resting his head upon the handle of his mattock: cameo. Baron von Gleichen. In the exergue ΑΥΛΟΥ *incised*. Much lauded by Bracci, but suspected by Visconti, and the figure bears much resemblance to the children of Guido Reni and of Fiammingo.

2. Cupid, with hands bound behind his back; behind him a trophy: amethyst. Carlisle. Called by Köhler "a pleasing work of J. Pichler's." Dr. B. esteems it of the same fabrique as the last: the large empty space above the Cupid would not be found in an antique work.

*3. Equally modern appears the Cupid who is endeavouring to hold up a huge cornucopia: calcedony in Raspe. [This is the Marlborough gem; a pale yellow crystal, which is certainly antique, but somewhat repolished, which has

impaired all the outlines, but at the same time establishes the originality of the signature.]

Cavalier at full gallop: sardonyx. Florence.

Same subject, replica: ant. paste. Berlin.

Quadriga and charioteer: sardonyx. Morpeth, or Carlisle.

Horse, fore part of: garnet. Caylus.

Lion pulling down a horse, like the Capitoline group: jasper. Lord Meghan. The name expressly said by Bracci to be a modern insertion.

Winged sow, neat work: sard. Cades. But the original not known.

More important is the series of heads thus signed:—

1. The famous Esculapius: sard. Strozzi, now Blacas. The conspicuous placing of the name upon a tablet in the field is sufficient evidence that we see here the owner's; supposed by Stephani to have been a physician, and the coincidence of the name with the supposed artist's merely accidental.

2. Bust of Bacchante: jacinth. Ludovisi. The work stigmatised by Köhler as "wretched, and apprenticelike, such as no man of taste should admit into his cabinet." Dr. B., having examined the original, "has no doubt as to the modern origin of the whole work."

3. Satyr's head, front-face: prase (or sard). Jenkins. Pronounced by Köhler a work of the last century, and Dr. B. confirms his opinion.

4. Young Hercules, a head: sard. Beverley. Is probably the one called by J. Pichler a work of Costanzi's. Execution and style both have the modern stamp.

5. The Ptolemy Philopator of Stosch, or Abdolonymus of Bracci: large sard. Paris. Called by Köhler a good antique work, but the name added by the same hand that introduced the miserable little figures into the field.

Dr. B., however, has a very low opinion of the whole, and thinks the accessories only differ from the bust in point of size, not of merit; and though antique, the large size of the lettering proves the name to be the owner's.

6. Sextus Pompey, with a ship's beak: only known in Raspe.

7. Augustus, young head: sard. Köhler calls it "a neat but not antique work."*

8. Another: given by Raspe, from a cast of Stosch's.

9. Tiberius: sard. Portales. Where Dubois doubts at least the genuineness of the name.

10. Caracalla: cameo sardonyx; the name *incised*. Modern, without a doubt, to judge from the cast. Several others, quoted by Clarac as doubtful: viz.,—Ceres: sard. Mar. de Drée.—Faun: nicolo. Beck.—Faun, copy by Jeuffroy of Nicomachus'.—Head of Laocoon.—Mecænas †.—Helmeted Head. Cades.

Of many groups and whole figures the chief are:—

1. Venus seated on a rock, balancing a wand, a Cupid flying towards her: sard. Formerly Vettori's, now in the Townley Coll. A composition seemingly copied from the antique pastes (Winck. Desc. ii. 573, 574) with some unsuccessful improvements attempted.

2. A copy of this by Natter, mentioned by Raspe.

3. Another copy by the same, where Venus is converted into a Danæe.

4. Mercury Criophorus, standing before a cippus, supporting an urn. Raspe.

* Apparently the gem formerly Lord Cawdor's, now Rhodes'; but I differ from Köhler as to its genuineness: it is a carefully finished Roman intaglio, and the letters (the name being divided on each side of the neck) are bold, and of the same character as the work itself.

† Lord Greville's gem; the face more resembles one of the Vitellian family, and the name underneath the neck, in that case, would designate the person himself.

5. Mercury carrying the infant Bacchus: jacinth. De Thoms; but the name modern, according to De Jonge.

6. Pan and Olympus: sardonix. Beck; together with

7. Leda and Swan, reclining figure: a group so often copied in modern times; are classed by Clarac among the uncertain.

8. Hercules Nicephorus: sard. Pulsky, who himself considers the name as an insertion.

9. Woman pouring out a libation, Stosch's casts, is considered by Raspe as uncertain.

10. Woman tying her sandal in front of a Priapus-Herme: sard. Baron von Gleichen. Seems modern in the style.

11. Victory writing on a shield: onyx. An insignificant piece.

12. A Sacrifice: worked in the style of M. Angelo's signet.

In a few of these the inscription may be regarded as certainly, or at least as probably, authentic. But taking into account the variation in the lettering, as well as of the style of the intagli themselves, the only plausible solution of the question is to regard the name, when antique, as that of various owners. As in our days seals often bear only the first name of the possessor, the same may have been the case with the private signets of antiquity; and the frequency of this signature be explained by the frequency of the name in those times. [A probable explanation; in the familiar epistles extant, persons are generally designated by their *prænomina*, as Marcus, Quintus, &c.]

AXEOCHUS.—Dancing Faun, wearing the lion's hide, and playing the lyre in front of a cippus supporting a statue of the infant Bacchus. In the exergue ΑΞΕΟΧΟΣΕΙΙ: ant. paste. Strozzi, perhaps now in the Blacas Coll. Köhler is undecided as to the work. but condemns the inscription on

account of the orthographical errors, and the abbreviation of the verb. Dr. B. also discovers something modern in the pose of the little figure, and in the movement of the Satyr.

2. Head of Omphale: sard; Countess Cheroffini; is dubious on account of the repetition of a dubious signature, and the face is strikingly deficient in expression.

3. Perseus, mirroring Medusa's head upon a shield lying at his feet, on which is cut the name AEΞOX: sardonys. De Thoms, is equally suspicious as

4. A Bacchante, with thyrsus and vase, rushing forwards: paste; in the same-ill-famed collection.

5. Beger's agate with AEIΩΦI, has nothing to do here, but belongs to the Abraxas class.

CAIUS, see GAIOS.

CLASSICUS.—Serapis on a throne: Crozat. Cat.; assigned by Clarac to an artist, without any grounds.

DEMETRIUS.—Hercules strangling a lion hung up to a tree: sard. Mar. de Drée.

2. Bull: sard. Schellersheim. Both uncertain, if name of artist or of owner.

DIONYSIUS.—Bacchante's Head: quoted by De Murr.

EPITONOS.—Venus Victrix leaning upon a cippus: very doubtful as belonging to the De Thoms Coll.

EUEMEROS.—Mars in full armour, standing: sard. Quoted by Raspe as belonging to the Landgrave of Hesse Cassel.

GAIOS.—*The Sirius of the Marlborough Coll.

"A garnet on which the Head seen in front of a dog, Sirius or the Dogstar, with the inscription ΓΑΙΟΣ ΕΝΟΙΕΙ on the collar, is very deeply cut, and which formerly belonged to Lord Besborough and afterwards passed with the rest of his gems into the Marlborough Collection, belongs to the list of very famous gems. This Head is so perfect and spirited a work that

one is at a loss what most to admire in it, whether the imitation of life here carried to the highest point, or the extraordinary skill in the overcoming of all the difficulties, the licking, tender flesh in the muzzle, the inside of the jaws, the teeth, the nose, or the tongue that hangs out — ‘ut fessi canes linguam ore de patulo potus aviditate proijciens.’ Raspe doubted as to the antiquity of this stone; Natter had practised his profession a considerable time in London, and to him has this work been ascribed.” Thus speaks Köhler, p. 158. But does this report (which Murr expressly points out as resting upon an error) possess sufficient weight that, upon the strength of it, we should forthwith “number amongst those gems in which both work and legend are modern,” what Köhler himself styles “a work so carefully finished that neither ancient nor modern times have produced its equal.” Nevertheless, Natter in the Besborough Catalogue calls the stone a Bohemian garnet; a species, according to Köhler, not known to the ancient gem-engravers. On the other hand Clarac, I know not on what authority, calls it a Syrian garnet. [It is actually an Oriental garnet of the finest quality, which might be taken for a spinel.] Natter, it is true, openly acknowledges that he did occasionally put Greek names upon his own works, yet does he as distinctly deny that he ever passed them off for antiques. But the gem in question he calls Greek, and only professes (p. 27) to have copied it with some success. Finally, as to what concerns the name which Köhler stigmatises as not happily chosen, because thereby a *Roman* engraver—Caius—appears upon the scene, on this very account would a forger have made a more “happy” choice of a designation. The name, however, in itself, is not liable to the objection that we hereafter are obliged to make good against the names “Quintus” and “Aulus:” as the example of the

jurist Gaius can sufficiently prove. In addition to this, it cannot be proved in a single case that gems with the name of Gaios were known earlier than our Sirius. Upon the Berlin obsidian (to be next described) even Winckelmann had overlooked the inscription. Therefore it seems to me that as yet no sufficiently valid reasons have been adduced for its suspiciousness, although the full certainty of its genuineness can only be attained by a repeated examination of the original, which now probably is to be found in the Blacas Cabinet. [No; still in the Marlborough. But, after repeated examination, I fear this noble piece must be given to some great artist of the Cinque-cento; the work displaying none of the hieratic stiffness ever characterising this head of the *Egyptian* Solar Lion, or of *Southis*, not uncommon in garnets of Hadrian's time. But, the point of most weight with me, the surface shows none of the wear of time that bites ever so deeply into the antique stone; and here this has certainly not been rectified by modern repolishing.]

2. Silenus seated on a hide, holding in each hand a flute: obsidian.* Berlin. Work but middling, not to be compared to the first; the name here, therefore, probably designates the owner.

3. Nemesis: only known by a cast of Stosch's.

4. Copy of this: sard. Baron Roger: and in the same collection

5. Silenus: jacinth; after the Berlin obsidian.

GNAIOS.—Head of youthful Hercules, below the neck ΓΝΑΙΟΣ: bluish aquamarine. Strozzi, now Blacas. Pub-

* *Obsidian* probably means here a black paste, so termed pedantically by the catalogue-makers of the last century, from a misunderstanding of Pliny's description of the actual stone, which was mistaken by them for an artificial production. In the Marlborough Catalogue, *Obsidian* is always employed to designate the antique pastes of a dark colour.

lished by Faber as the signet of Gn. Pompey.† “The signature belongs to the best authenticated that we have, and we can prove beforehand that it may not designate an artist, since the work of the head is of that fine quality that would justify the engraver in putting his name to it.” So speaks the paradoxical Köhler.

*2. Athlete anointing himself. Published by Venuti in 1736, and then in Apostolo Zeno's Coll., afterwards in Stosch's, who sold it to Lord Besborough. The gem was rejected by Vettori from his list of artists, whether on account of his doubting the gem itself, or merely the form of the signature. Köhler says “that Natter praises the stone so highly, that he may be suspected of being the author of it. Natter calls the stone an Oriental hyacinth (jacinth) possessing the colour of a Bohemian garnet, and notices also that the surface is flat: a convincing proof that it is modern, as all antique jacinths are cut *en cabochon*.” [This criticism is based on an error: the stone is a superb sard, resembling indeed a dark jacinth when looked down upon, but exhibiting the true sard colour when viewed by transmitted light. A testimony this to Natter's honesty: had he been its engraver, he had certainly discovered the real nature of the stone. Dr. B. considers the work as but of insignificant merit, and points out the little skill shown in the employment of the field: certainly the large empty space left above the table has a very awkward effect; the original work, however, of the intaglio has been excellent in the Roman style, but has its outlines now destroyed by the repolishing of the surface, which must have been done before Natter described it.‡]

† And with good foundation: the name proves it to have belonged to his *clan*.

‡ This repolishing—the ruin of both intaglio and *signature*—is the most indisputable proof of the antiquity of both.

3. Bust of a Queen, with the sceptre on her shoulder: sard. Reicher Coll. Called a Cleopatra or a Juno. Köhler only rejects the legend, and praises the intaglio as tender, tasteful, and finished; but Dr. B. suspects the style of the drawing, and the modern character of the attributes. "Though the features are pure, there is no life in the expression; the hair, too, on the brow is worked in a manner not seen in the antique."

4. Juno Lanuvina, or Theseus. Beverley. Bracci says the name was put in by Pichler: the whole, doubtless, modern.

5. Rape of the Palladium: ΓΝΑΙΟΥ in the exergue; present owner unknown. [This must be the Devonshire gem, a large black and white banded agate.] Pronounced by J. Pichler antique, but doubted by Köhler; and Dr. B. censures a softness in the contour of the body, and the expression of the hand not suited to the character of Diomedes. The design agrees with that by Dioscorides.*

5. An Apoxyomenos: sard of mediocre work, ΓΝΑΟΥ behind the figure. The name judged a modern addition by Pichler.

6. Head of Pallas, or Alexander, a Pegasus on the helmet: Mead's Museum; Raspe takes for a work of Costanzi's.

7. Head of Hercules: calcedony; seems the gem mentioned by Natter as a copy by Costanzi of the Strozzi.

8. Muse, a bust, in front a mask on a cippus, the name behind the head. De la Turbie. Considered by Visconti as worthy of the artist, but suspected by Clarac, chiefly on

* Mme. Mertens had added to the Praun Collection, as a genuine antique, another equally exact replica of this subject, but without any signature. The work is of some merit, but the stone—a common carnelian—and the intact surface make its authenticity to me extremely questionable.

account of the cabinet it belonged to. Dr. B. observes that the signature is clumsy and defective.

9. Alcæus, a head. Lippert.

10. A Theseus, perhaps identical with Raspe's Antinous.

11. Brutus. Lippert.

To these may be added :—

1. A sister of Caligula's, a head : sard ; quoted by Tölken. The face exhibits traces of the modern "elegance, and is somewhat squat, and the likeness far from certain."

2. Horseman spearing a boar or bear, a reclining Faun holding a thyrsus : Nicolo, Naples ; very dubious.

3. Head of Mercury : Pullini, Turin ; quoted by Dubois.

4. Horse's head : fragment, formerly Marquis de Drées. Several copies of the Strozzi Hercules, of the Marlborough, Athlete, and of the Apoxyomenos are known.*

HELLEN.—Bust of Antinous as Harpocrates : sard. Orleans, now Petersburg. First published by Fulvius Ursinus, as Hellen, the founder of the Hellenic race. The work praised by Köhler as of the finest antique stamp and finished with inconceivable delicacy ; but the name he absurdly supposes "an addition of F. Ursinus'." Though the name be genuine, yet Tölken thinks it probably indicates the owner, some Hellenios or Hellenicos.†

2. Mask : Blacas, from the De la Turbie Coll., and therefore extremely dubious until further examined.

3. Head of a young Satyr crowned with vine-leaves :

* To these may be added : *Omphale, a beautiful head covered with the lion's skin, but much of a modern style. Marlborough.

† In fact, I strongly suspect EAAHN in every case to be but the signature of the famous Alessandro *Il Greco* : a most natural disguise for that artist to have assumed. This theory is supported by the Omphale in the spoils of Hercules : the name, cut in the field in minute letters, seems as antique as the rest of the surface. The intaglio is in a bold, well finished style, but clearly Cinque-cento. Sard. (My collection).

beneath, ΕΑΑΗΝΟΥ. Tölken calls this "unmistakably modern, and copied from the chubby Bacchus-heads on tavern-signs, but the execution shows a master's hand." [The blunder in the name also is unpardonable.]*

KRONIOS.—Terpsichore, standing, and resting her lyre on a cippus: suspected by Bracci to be done by Sirletti. But Andreini had only the cast (published by Gori) which he had obtained fifty years before from a good engraver in the Medicean Academy, Il Borgognone. The gem not now known.

2. Jupiter caressing his eagle: cameo. Old Poniatowsky Coll. Suspicious for the false reading ΚΡΟΜΟΥ.

3. Perseus with the Medusa's Head, ΚΡΩΝΙΟΥ: sard. Devonshire. Known to be modern. [One in the Marlborough; probably that here cited as the Devonshire, a feeble modern intaglio.]

LUCIUS.—Victory driving a biga at full speed: sard. Count Wassenaer. The work pleasing, but slight, and not of sufficient importance to presuppose the artist's signature. The name ΑΕΥΚΙΟΥ placed in the middle of the exergue with a certain nice regularity, and without any reference to the design. Finally, the hair-lines of the lettering do not correspond with those employed in the engraving itself, the whip, or wheel-spokes; and therefore Dr. B. considers the name an addition, though put in (for the owner's) in ancient times.

2. Bust of young Satyr, ivy-crowned: Köhler calls a work without the least taste that Lippert ought to have been ashamed to admit into his series.

* A magnificent head in front-face, most deeply cut, of a Bacchant, ΕΑΑΗΝ in the field in extremely fine letters in Pichler's taste. The intaglio itself seems Greek of the best age; but the stone—a pale Balais of large size—and its recent surface are grounds for reasonable doubt. Left by L. Fould to Baron Roger l'ainé.

3. Bearded Satyr, mask, of which Raspe notices three repetitions: reading ΔΟΥΚΤΕΥ and ΔΟΥΚΤΕΛ, which probably have nothing to do with *Lucius*. [The Marl. gem reads clearly ΔΟΥΚΤΕΙΟΥ, "Lucteus;" but the position marks it the possessor's name: *this* stone, at least, is antique.]*

4. Poppæa, signed ΔΕΥ. Raspe, where no one suspects an artist.

MIDAS.—Gryphon trampling on a serpent: cameo, ΜΙΔΙΟΥ incised. Paris. The stone burnt, and broken, so that the name may be part of ΑΙΜΙΑΙΟΥ, which does occur on the same subject in Cades; but the original unknown.

MYRTON.—Nymph with floating veil borne upon the back of a swan with spread wings, under one of which the name ΜΥΡΤΩΝ: formerly in the Strozzi Coll. Stephani allows the name to be genuine from its evident connexion with the design, but supposes it to indicate Myrto, Pindar's mother; or else the Eulæan nymph. Dr. B. thinks the work not sufficiently important to bear an actual artist's signature: the name besides exceeds the measure allotted to such, and is more than an accessory, seeming to indicate either subject or owner: the reading besides is not quite certain.

ONESIMUS.—Jove standing holding a sceptre, parallel to which runs the name: sard. Bar. Hoorn. Uncertain.

2. Pallas, helmed head: Raspe. Confessedly modern.

PERGAMOS.—Satyr dancing, in his right the thyrsus, in the left a cantharus: paste. Florence. The name in the field in front of the knee was read ΠΕΙΓΜΩ, or ΠΥΓΜΩΝ, or ΠΕΜΑΛΙΟ—Köhler judges from the sharpness of the letters that they are a recent addition to the antique paste. But Dr. B. observes that the inscription already existed in

* It is figured No. 506, in Goriæi Dactyliothea (ed. 1695), and thence came into the Beesborough Cabinet.

Agostini's time, and that, far from being recent in appearance, it has suffered corrosion equally with the rest of the surface. Hence the sole reason for not admitting Pergamos into the list of artists is the uncertainty as to the real name.

2. Other gems with this legend, where it evidently refers to the hero Pergamus, thereon represented.

3. Hercules carrying the Bull: Stosch. The name modern.

PHARNACES.—Hippocampus, in the exergue ΦΑΡΝΑΚΗC
ΕΠ

sard. Farnese Coll., Naples. The cutting of the letters not in character with the style of the design, which is allowed by Stephani to be antique though but mediocre. The legend therefore must be considered suspicious.

2. Capricorn and a Trident: the name awkwardly inserted between him and the waves: Amethyst. De Thoms. The name probably taken from the Farnese gem.

3. Same subject: Poquel. Paris. Quoted by Dubois.*

4. Lion passant: sard. Greville, now Beverley. Name in the exergue. Stephani ventures upon no decision here.

5. Cupid riding on a lion: sard. Cades. The figure though small is done with cleverness and a sort of negligence, and may be antique. But in both the last, the letters are cut harshly, are furnished with dots, and proceed clearly from a modern hand; being too conspicuous for the smallness of the stones.

* Female panther passant, of the finest work; in the exergue ΦΑΡΝΑΚΟΤ. Sard. unquestionably antique; formerly Lord Cawdor's, now Rhodes'. Where the signature is actually genuine, there is good reason to believe such gems were signets of some of the Asiatic princes bearing this name. The Bacchic panther is a rebus upon it, *Pharnaces* being, as Ausonius tells us, the Mysian name for Bacchus. By the same analogy Pharnaces II. took for reverse of his gold medals the figure of Dionysos-Helios.

6. Nemesis holding a bridle; Millin: very dubious—from that attribute of the goddess, only seen in late works.

7. Wild Boar, ΦΑΡ: sard. Petersburg. Name contracted.

8. Mercury, a head: jasper; similarly uncertain.—Fragment of a Satyr. . . KHC: Princess Gagarin, dubious if it can be referred to this name. Though the signature upon one or two of the above may be genuine, yet none display any striking merit. The various forgeries prove that the supposed artist was considered eminent in the representation of animals. Stephani regards the Greville gems as the starting-point whence all the rest proceeded.

PHILEMON.—Theseus and the slain Minotaur: sardonyx. Vienna. A bad stone of two layers; but the work according to Köhler of a good modern hand. Stephani reckons it amongst the suspicious, and says the legend has much more of the modern about it than of the antique. [An exact replica of this, but without signature, a modern cameo admirably done, in the Marl. Coll.].

2. Bust of an ivy-crowned laughing Satyr: behind the head ΦΙΑΗΜΩΝ ΕΠΟΙ: paste. Strozzi. Köhler says, 'Nothing could be more convenient at the time of forging artists' names than to get an antique paste and to ennoble it by the insertion of a few letters: in this case they bear no analogy whatever to the style of the work.'

3. Hercules binding Cerberus: amethyst: Petersburg. Köhler calls modern, but of good work.

4. Bull's Head: Bracci, and Cades.

5. Hercules strangling the Lion: onyx-cameo. Clan-brasil; is known to be from the hand of Ant. Pichler.

(6. Head of a Muse, her hair bound with a fillet falls down in numerous curls: in the field behind ΦΙΑΗ-

MONOC. A modern intaglio but of the highest merit, formerly Hertz's.)

PHOCAS.—Athlete, standing holding a palm, and touching the fillet around his head : jacinth. Bracci thinks does not refer to the artist. Probably this is the true reading of ΦΩΙΑΑ on a Bacchante sard, Schellersheim.

PLATO.—Charioteer driving his team : not the artist's name.

POLYCLEITUS.—Rape of the Palladium. The stone, broken on one side, formerly Andreini's : condemned by Köhler ; and doubted by Levezow. Subject and name are both against its being genuine.

SATURNIUS.—Antonia, wife of Drusus : cameo ; the name behind the head incised : formerly Caroline Murat's, afterwards Seguin's. Stephani allows the work to be excellent, but the drapery probably retouched : only the inscription forged, as being incised. Dr. B., too, thinks the field there has the appearance of having been smoothed recently for the reception of the name.

2. The Dioscuri, between them the head of Jupiter Ammon. Thorwaldsen Museum. The name **CATOPNE-INOC** certainly has nothing to do with an artist's.

SEVERUS.—Hygeia giving the serpent to drink : plasma : Slade. Π.ΣΕ.ΥΗΡ.Υ on a little shield in relief.

SKOPAS.—Gems bearing upon them this name are so little known, and have not been ever critically examined, that nothing certain can be advanced as to their authenticity : they are

1. Head of Apollo Citharædus : sard. Formerly Sellari's.

2. Caligula, or L. Cæsar : sard. Leipsic Mus. But Visconti doubts the legend, and Dr. B. objects to the weak, modern style of the work.

3. Bearded Head: sard. Count Butterlin. Called by Lippert a Zeno, by Raspe an Epicurus.

4. Naked female by a vase, as if anointing herself. Caylus; the lines of the form very harsh, and can be hardly antique.

5. *Ædipus and the Sphinx*: ΣΚΟΠΑ ΕΠΙ. Raspe. Very suspicious from the abbreviation of the verb. This signature, so variously written, sometimes with round, sometimes with angular letters, in the nom. and in the gen. case, creates a very unfavourable impression as to its genuineness. And if antique in one or two cases, the exact signification must be ascertained before Scopas can be admitted into the list of engravers.

SCYLAX.—Mask of Pan nearly front-face: amethyst. Strozzi, now Blacas. Köhler says, "this mask is, both for the invention and extremely spirited execution, one of the greatest masterpieces of antique art." The name is genuine, not cut in delicate minute letters, but in a bold style to indicate the owner. This is the source whence the forgers have got the name to put upon so many of their modern gems.

2. Sirius, the entire fore-part of his body, with the paws as it were swimming through the air, in the field CKYΛΛΞ: yellow topaz, much larger than the Marl. Sirius. Old Poniatowsky Coll. As Natter owns to having copied the latter, this topaz may be assigned to him in Köhler's opinion.*

3. Satyr playing the flute: onyx; Cades; is a pretty work, but bears no decided stamp of antiquity.

4. Another Satyr agreeing in design with that of Peramos: also on onyx; Cades; the manner very pointed and studied.

* If antique, we should have here another rebus on the owner's name—Σκυλαξ, a puppy.

5. Cameo, Hercules seated playing the lyre, his weapons leant against a rock behind him: **CKYAAKOC** incised in the exergue. Formerly Tiepolo's, now Bar. Roger's. Dr. B. doubts the work, and takes it for a copy from a small cameo in the Beverley Coll. unsigned, and figured by Enea Vico.

6. Eagle's Head, to the right **CKYAAKOC** reading towards the neck: sard. Formerly Algernon Percy's, now Petersburg.

7. Another, to the right, and legend turned towards the border: sard; Cades; the letters quite bungled.

8. C. Antistius Restio, head: sard. Marlborough. [A mediocre modern intaglio.]

Dubois notices in Bar. Roger's Coll., as doubtful—

1. Head of a bald man: Garnet.

2. Man standing holding a bow: sard.

3. Satyr's mask: sard. De Murr mentions a small sardonyx, Petersburg, a giant drawing a gryphon out of his den, with the legend **EKYAAΞEI** or **EKYΔAKIOΣ**. None of these inscriptions being entirely trustworthy, we must allow their full weight to Köhler's critique upon the Strozzi amethyst; and decide that the existence of an artist Scylax is in the highest degree problematical.

SOSOCLES.—Medusa's Head, **CWCOCΛ** in front of the neck: calcedony. Carlisle, now Blacas. Köhler condemns the gem as "a stone never employed by the ancients; its origin too is betrayed by its uncommon harshness and the want of taste in the rendering of the hair; the blunders in the name could not have been made in ancient times." Visconti proposes Sosthenes as the correct reading; Dr. B., more plausibly, Sesus. The gem was published in the seventeenth century, by Stefanoni and by Licetus.

2. Copy by Natter for Hemsterhuis; in the Hague Coll.

3. Junius Brutus: sardonyx. Aldborough. The name **CWCOKA** proves this to be a forgery.

SOSTRATUS.—Cameo, Victory leading the horses of a biga. Once L. dei Medici's, now Farnese, Naples. In the field, above **ΩΣΤΡΑΤΟΥ**; between the horses' feet, **LAVR. MED.** The work allowed antique by Köhler and Stephani; but the inscription pronounced an addition in the taste of the eighteenth century, "being scratched in with small fine lines with dots at the ends; and placed over the horses because the proper place for them was already occupied by the name of Lorenzo." It is hard to see how such an addition could have been made, inasmuch as the cameo came into the Farnese Coll. through Margareta, widow of Alessandro de' Medici, and never subsequently passed through a dealer's hands: hence Stephani's theory cannot be admitted, without further proof.

Unfavourable, however, must be our judgment upon all other gems bearing this signature.

1. Car drawn by two lionesses bridled by a Cupid: cameo; a fragment. Devonshire or Beverley. The work acknowledged by all as antique and excellent, but the name an addition.

2. Meleager standing opposite the seated Atalanta: cameo. Ottobuoni, now Devonshire. The name incised behind Meleager. Stosch observes that the style differs essentially from that of the preceding. Dr. B. regards this piece as indubitably modern on account of the composition, and the error in the costume of Atalanta, here represented as almost nude instead of in the attire of a Diana.

3. Bellerophon watering Pegasus, reading **ΩΣΤΡΑΤΟΥ** sard. Raspe; is clearly a copy from the bas-relief of the Villa Strada.*

4. The same subject, **ΥΤΙΑΙΟΥ**: sardonyx cut trans versely; Marlborough; is a further corruption of the same word.

* Mediocre, modern style.

5. Victory sacrificing a bull: sard; formerly Stosch, now Devonshire; was judged by J. Pichler a work of the sixteenth, by Stephani of the last century.

6. Nereid riding upon a sea-serpent: a small sard, the name above: published by Lippert; Stephani styles too insignificant a work to judge about its age: the name, however, so fine as hardly to be distinguishable, is evidently from a modern hand.

7. Nereid on a hippocampus; cameo quoted by Winckelmann.

8. Venus Anadyomene; a cameo sold by Casanova for 300*l.* to a *Dr. Matti*. As he had received it from his brother the painter it was most likely done from a design of his, and the buyer "what his name imports," i.e., a madman.

9. Seated Faun holding fast a Bacchante, **OCTPAT** above, quoted by Panofka, is altogether modern.

The result drawn by Stephani from this review is that the Devonshire Victory was the starting-point, whence the forgers commenced with the employment of this name. This gem was in existence before 1723, though not published by Natter before 1754. Stephani thinks its style agrees with that of Natter's earliest works. Dr. B., however, believes it taken from the Farnese gem.

THAMYRUS.—Sphinx scratching her ear with her hind paw: sard. Vienna. The work old, according to Köhler, but the legend most suspicious. J. Pichler thought the work Greco-Etruscan, and Dr. B. notices the Etruscan border, and the style of the intaglio, rather free but marked with the sharpness of the designs upon some scarabei; which too agrees with the character of the lettering, which, large and filling up the field, evidently designates the owner.

2. Child seated (Harpocrates), the name incised; cameo.

Beverley. Dr. B. considers the work but sketchy ; and the name, totally differing in character from the first, to be decidedly modern.

3. Warrior standing by the side of his horse ; Prince Isenburg ; is said by Köhler, upon the authority of Heyne, to be a work of Rega's.

CLASS III.

Names due to false readings, or which do not refer to a Gem-engraver.

ÆPOLIANUS.	BEISITALUS.	HEIUS.
AGATHEMERUS.	CÆKAS (CASCA).	HORUS.
AKMON, for ADMON.	CASTRICIUS.	KÆSILAX (CÆSI-
AKYLOS (AQUILA).	CHEREMON.	LAX).
ALEXANDROS.	CHARITON.	KAIKISIANOS (CÆ-
ALLION.	CHELY.	CISIANUS).
ALMELOS.	CHRYSDS.	KARPEUS (CARPUS).
ALPHEUS AND ARE-	DAMNAMENEUS.	KISSOS.
THON.	DARON.	KLEON (CLEON).
AMARANTHUS.	DEUTON.	KRATEROS (CRA-
ANAXILAS, for HE-	DIOCLES.	TERUS).
RACLIDES.	DIPHILUS.	KRESCENS (CRE-
ANTIOCHUS.	DIVILIS.	SCENS).
ANTIPHILUS.	DOMETIS.	LYSANDROS.
APOLLODOTUS.	DORY.	MAXALAS.
APOLLONIDES.	EUELPISTUS.	MENA.
ARCHION.	EUPLOUS.	MILESIIUS.
ARISTOTEICHES.	EUTHUS.	MIRON.
ARISTON.	GAMUS.	MITH.
ATHA.	GAURANUS.	MUSIKOS.
ATOU.	GLYCON.	NICEPHORUS.
AXIUS.	HEDY.	NEPOS.

NERT.	POLYCRATES.	SEMON.
NICOMACHUS.	POLYTIMUS.	SEXTIANUS.
NILOS	POTHUS.	SILVANUS.
NYMPHEROS.	PRISCUS.	SKYMNOS.
PALONIANUS.	PYLADES.	SOCRATES.
PANÆUS.	PYRGOTELES.	TAURISKOS
PELAGIUS.	QUINTIL.	(TAURISCUS).
PETRUS.	QUINTUS.	TRYPHON.
PHILIPPUS.	RUFUS.	YTHILOS.
PHRYGILLUS.	SELEUCUS.	ZENON.

ÆPOLIAN.—M. Aurelius, so called without sufficient reason. AEPOLIANI behind it. Devonshire. Stephani and Dr. B. apply the name to the owner, or the person represented (probably the latter).

2. A Bacchante dancing, as Millin says, "a modern pirouette," ΑΙΗΘΑΙ. Φ: De la Turbie; condemns itself by style and orthography. 3. Replica of the M. Aurelius, cited by Murr. 4. Roman Triumph. Dubois. All modern.

AGATHEMEROS.—Socrates: sard. Devonshire or Portland, now Blacas. Dr. B. remarks that he has not seen the type of the Socrates head so well expressed in any of Stosch's casts as in this; and only hesitates to recognise an artist's in the name because it is divided by the neck.

AKYLOS.—Venus in the bath, Cupid holding a mirror to her: sard. Raspe. A work of the Decline. The name in large letters divided by the design and reversed in the impression, can only imply the owner.

2. Horse, Stosch's pastes: probably the name of the steed.

ALEXANDROS.—Cupid, a lion and two females, in the exergue ΑΑΕΞΑΝΔ. Ε: cameo. Florence. Pointed out by Raspe as the identical work of Il Greco's eulogised by Vasari. 2. Profile head of a man beardless;

ΑΑΕΞΑΝΔΡΟΣ behind it: Florence; also a work of his.

ΕΠΙΘΕΙ

3. Ptolemæus Alexander: cameo; Caylus V., Pl. LIII., reading AAEEIIB: where Caylus's reading—*Αλεξάνδρος Επιφανὴς Βασιλεὺς*—seems very plausible. 4. Apollo, quoted by Minevini; the name running all around cannot apply to the engraver.

ALLION. — Youthful head, Hercules, laurel-crowned: small sard. Florence, formerly Agostini's. The legend is read by Köhler ΔΑΛΙΟΝ for ΔΗΛΙΟΝ, the god of the Delians: an explanation confirmed by the money of Delos reading ΔΑΔ. This being the case, all other gems with ΑΑΛΙΟΝ or ΑΑΔΙΟΝ become doubly suspicious, especially as all have come to light after this, which certainly cannot be an artist's name. Thus the form ΑΑΔΙΟΝ condemns as modern:—1. Same head: cameo; Raspe. 2. Head of Ulysses: sard; Worsley. ΑΑΔΙΟΝ occurs on the Dionysiac Bull: sardonyx; Hollis: but this, only known to Bracci, is a copy of the Hyllus. Inscribed ΑΑΔΙΩΝΟC is, A Muse leaning against a cippus, playing the lyre: sard; Strozzi, now Blacas. Köhler says the stone is a common dull carnelian, and therefore rejects the work. It seems a copy of the Muse by Onesas, the letters ill-cut, and the edges of the stone appear purposely broken. The Bacchanalia, aquamarine (Besborough) is called by Natter a work of Sirletti's. To the same artist Dubois assigns three gems:—Death of Julius Cæsar, Minerva, Venus and Cupid. The Besborough aquamarine seems to be the one described by Bracci as engraved on such a stone by Sirletti, after an antique original, and sold to Dr. Mead.* Nessus and Deianira, quoted by Lippert; now unknown. AMYON on a Venus Marina: sard; Firmiano; is said by Pichler to be a modern addition. Roman head: Raspe; of no credit. Triumph of Cupid: Fejévary; modern. Chrysolite, broken,

* Diana Ephesia: sard; Libri; so highly puffed in his catalogue (May, 1864), is a regular Poniatowsky fabrication in the ruder style—large.

Demidoff, the name an insertion. Nymph upon a hippocampus: amethyst; Hemsterhuis (on which he published a dissertation); has the appearance of a modern composition. The disputed reading of the name here is, therefore, of little consequence.

ALMELOS.—A false reading of Pamphilos on the Orleans gem.

ALPHEUS AND ARETHON.—Male and female heads facing

ΑΛΦΗΟC

each other, between them incised CYN : cameo;

ΑΡΗΘΩΝΙ

formerly venerated as being the betrothal ring of Joseph and Mary at the Abbey Germain-des-Prés; now Petersburg. Köhler thinks the inscription votive, and added in ancient times when the stone was dedicated in some temple.*

Hence all other stones thus signed are extremely dubious:—Caligula, D'Azincourt: cameo; where the lettering is placed on each side of the head, though the stone is apparently antique. With the name Alpheus alone, we have: The triumph of a barbaric king: cameo, formerly Card. Albani's, now Marlborough; ΑΛΦΗΟC incised in the exergue. Köhler rejects the name, but terms the cameo a beautiful work, and the subject one of the rarest; but Dr. B. objects to the errors in the drawing, sees a want of the antique life and freshness in it, and doubts the genuineness of the cameo. Head of Juno, re-

* The portraits are usually called Germanicus and Agrippina, but in all probability represent the pair whose names accompany them. The projecting parts of the relief, such as the hair, &c., have been worn flat by the fervent kisses of the devout during the six centuries this gem enjoyed its most sacred reputation. Stolen at the burning of the abbey in 1795, it passed into the hands of Gen. Hydrow, and thence into the Imp. Russian Cabinet.

sembling that on the coins of Metapontum : sard ; Pulsky ; the name beneath the neck : doubtful, both on account of the name, and as coming from a collection professing to contain so many artists' names. Winckelmann mentions a cameo Penthesilea falling from her horse and supported by Achilles ; and an Aged Warrior ; both Mr. Deering's : the last by J. Pichler, says Bracci, who also added the name to the cameo. A shipwrecked Ajax seated on a rock, engraved in the scarabeus style, formerly Ant. Pichler's, is dubious for that very reason. Venus drawing a Butterfly out of a fountain : cameo ; Venuti. Rape of Proserpine : Poniatowsky, quoted by R. Rochette.

AMARANTHUS.—Hercules and the Stympalian Birds : sard. Praun. According to Amaduzzi, once belonged to Zarillo. [Not now in the Praun Coll.]

AMPHO.—Bearded head with narrow fillet around, called Rhœmetalces : Florence. The name reading right upon the stone cannot be the artist's.

ANTIOCHUS.—Bust of Pallas : sard ; Andreini ; Bracci gives to Sirletti, who borrowed the name from the statue of Pallas, in the Villa Ludovisi. Cupid, the name divided : sard ; Raspe ; Dr. B. judges modern. Female head, of Hadrian's time, Bracci : Antiochis, the lady herself.

ANTIPHILUS.—The name placed by a bent bow and arrow on a gem of the Neuville Coll., Leyden ; merely the owner's.

APOLLODOTUS.—Head of Pallas, as that of Aspasius : sard. Barberini. In front, cut in large letters, ΑΠΘΑ-ΛΟΔΟΤΟΥ ΑΙΘΟ, which, though antique, merely stand for the "gem of Apollodotus."

The dying Orthryades : sard. Raspe. The name added.

APOLLONIDES.—Cow lying down, wanting the hind-quarters, back, and top of the head. The name in relief

in the *exergue*.* Lippert says Stosch got 1000 guineas for this. Köhler boldly assigns the entire fabrication to Stosch himself; and remarks that the cow, though executed with the utmost delicacy and industry, betrays more than plainly by its timidity and anxiety of treatment the newness of its origin. Dr. B., too, observes that the ground on which the cow lies has more the air of a modern naturalistic than of the antique conventional treatment, and everything else shows a want of a fixed and definite style. The same design, perfect; the Hague, coming from Hemsterhuis; is a copy of the above. *Œdipus* and *Antigone*: cameo engraved by Tettelbach, of Dresden, after a design by Casanova. *Mask*, with the name in Roman letters; Winckelmann; necessarily designates the owner.

ARCHION.—Venus riding on a Triton, on her lap a little Cupid; paste or sard; De Thoms: the name inscribed upon a fold of the drapery. Dubious from the modern air of the design, as well as the collection to which it belongs. No genuine example occurs of a name so placed.

ARISTOTEICHES.—Scarabeus, prase, found near Pergamus: lioness in a threatening posture. The name filling up all the field over the design is clearly the owner's.

ARISTON.—Ulysses seated before his house, the forepart of a cow visible by his feet: red jasper; Paris. In front of the figure, the name. The design within an Etruscan border shows somewhat of the hardness of the archaic style; the name is added in a later but still antique character, and reads right upon the stone.

ATHA.—Amazon, quoted by Gori.

* Not so: by some unaccountable mistake Dr. B. (like Clarac) describes this gem as a cameo. In reality it is an *intaglio* in a red sard; the missing parts completed in gold. The work is probably antique, and so is the name; but the latter unquestionably refers to the owner, and nothing more—its agreement with that of the famous artist being a mere accidental coincidence.

ATOY.—Apollo and Hercules, a tripod between them : Caylus. The composition bears a modern air.

AXIOS.—Capricorn : opaque sard ; Portales-Gorgier, the owner's name, in the field.

BEISITALOS.—Cupid standing and leaning on a sceptre : sardonyx. Florence. The letters large and reading right upon the stone show the name to be the owner's.

CEKAS.—Youth standing, holding a sword : paste ; the letters large and the name divided. [This must be a paste taken from the Devonshire Theseus, and the name wrong read, which is clearly CASKAE.]

CHEREMON.—Runner holding a palm : burnt sard ; Brit. Mus. ; stone of the Lower Empire.

CHARITON.—Cameo : formerly Casanova's, now Petersburg. Venus in a temple, between two female figures : the name on the base of the statue. Modern work, probably from Casanova's own design. Fragment of a head of Hercules : the name is placed behind the head. The style is affected, and of the same character as that to be seen in some other modern-made fragments.

XEAY.—Seated Sphinx, with her forepaw raised, the inscription upon the wing : sard. De Thoms. The unusual position of the legend and the character of the cabinet together militate strongly against its genuineness.

XPYCOY.N.—In the middle a large lunar-shaped E ; above it three balls tied together by a band (or more correctly three roses or other circular flowers connected by a fillet. Euripides terms the Delphic Oracle *στέμμασι κατάσκιον*). Uhden explains this subject as the *golden Delphic E*, a letter sacred to Apollo, and which Plutarch explains as expressing by its sound the word *εἰ*, *Thou art*, as equivalent to *ὁ ὢν* *The living God*, or else as standing for the holy number *Five*. [A little cameo agreeing exactly with this description came into my hands at Lady Grieve's sale

(1862). Caylus (Rec. vii. pl. 27) figures a third of the same type, but wanting the final N in the inscription. The ingenious Frenchman discovers in the word the name of an artist *Chrysés*, and thereupon censures him for wasting his skill upon so insignificant a memorial of himself!]

ΔAMNAMENEYC.—Mercury girt with a serpent, and surrounded by the sacred animals: touch-stone. De la Turbie. [A mere Gnostic talisman; *Damnaneus* occurs in the famed Ephesian Spell (preserved by Hesychius) and is there interpreted as meaning the Sun.]

DARON.—Janus-head: sard. Mariette. Evidently nothing more than the name of the owner.

DEUTON.—A race between four chariots: paste. De Thoms. An insignificant work.

DIVILIS.—Bust of a youthful Satyr: red jasper. The largeness of the lettering manifestly declares it the owner's name.

DIPHILI.—Vase embossed with a Sphinx, mask, and wheat-ears, upon it **DIPHILI**: amethyst. Naples. Name of the owner.

DOMETIS.—Jupiter enthroned between Juno and Phœbus, two eagles above, &c. Winckelmann explains it as the apotheosis of Vespasian, and the legend as referring to Domitian: calcedony. Berlin.

(DOMITI.—The Ephesian Diana: sard. Bosanquet. The name across the field.)

DORY.—Female bust, a crescent over the brow: Licetus.*

EPITRACHALOS.—False reading for Epitynchanus.

EUELPISTUS.—Chimera of an elephant's head formed out of three masks: red jasper: Petersburg. The owner's name cut in large letters around.

2. Nemesis seated: sard; Grivaud; the same.

* Evidently the contraction of Doryphorus, who had taken Diana for his patroness.

EUPLO.—Cupid riding on a dolphin, legend in the exergue: sardonix. "Prosperous voyage!" Not a name.

EUTHUS.—Silenus drunken seated on the ground, two Cupids holding flute and lyre: cameo. Köhler thinks the name Evodus blundered; Dr. B., the design modern.

GAMUS.—Spes: emerald. Kestner. Indifferent work.

GAURANUS.—Boar attacked by a hound, below

ΓΑΥΠΑΝΟΣ ΑΝΙΚΗΤΟΥ: bloodstone. Name of dog and his sire (or master).*

GLYCON.—Venus borne upon a sea-bull, surrounded by many Cupids: large cameo. Paris. "A poor work," says Köhler, "of the Renaissance, in which the accessories are better done than the goddess."

HEDY.—Medusa's head (like Solon's): onyx. Col. Murray. The name probably borrowed from "*Hedys aurifex*" from the Columbarium.†

HEIUS.—Diana holding a stag by the horns, in the exergue HEIOY: agate, according to Stosch. Letronne takes him for the Oscan Heius, the friend of Verres. The work is stiff, in an Etruscan border, but Dr. B. regards it as modern, on account of the attitude.

2. Head of Apollo: sard; Greville; where the name stands for *Hios*, a common title of that deity.

3. Dying Amazon: sardonix. Raspe.

4. Minerva, bare head, the helmet in the field in front: Nicolo. Raspe. A mediocre work.

5. Dolon attacked by Diomede and Ulysses: Blacas.

* Quoted by Clarac from the St. Aignan Coll., a large stone 1½ inch in diameter, now belonging to Mrs. Stackhouse Acton. *Gauranus* means bred on Gaurus, a mountain range near Lake Avernus. Martial has an epitaph (xi. 69) on a dog, *Lydia*, killed in a similar encounter with a boar.

† Perhaps for *Hedylus*, which, as well as the feminine *Hedylis*, occur in Martial.

CÆSILAX.—Roma seated, the name divided on each side of the figure: sardonyx; Raspe.

KAIKICIANOY APIA, around a Venus leaning against a column: agate-onyx; mediocre work. [Clearly the name of Arria, wife of Cæcilianus.]

CARPUS.—Fragment of the right leg of a Hercules, grandiose in style, the letters KAPIIOΣ forming apparently the termination of a longer name. This appears to have been the origin of the modern signature, which appears on numerous gems:—1. Faun seated upon a standing panther: red jasper; Florence. Probably a modern work. 2. Muse of Onesas: cameo; Milliotti. The name on the cippus behind the figure. 3. Hercules and Omphale, heads: sard; Milliotti. Modern in design. 4. The Hercules and Iole of Teucer, formerly Medina's. 5. Group of three soldiers, also Medina's; these two, works of Sirletti's.

The De Thoms Cabinet properly follows the Medina. Here we find an "antique" paste from the Satyr of Pergamus; but signed KAPIHOY. Abundantia; Dr. Thomasius; Murr calls a modern copy, "as is also the Festival of Bacchus and Ariadne" [apparently meaning in the same collection]. Perseus holding up the Gorgon's head: sard, Raspe. Hence it results that all gems with this name are acknowledged forgeries.

CASTRICIUS.—Corybant with thyrsus and vase, dragging along a kid: amethyst; found in Perugia, the residence of the Gens Castricia, therefore the signet of one of that family.

KISSOS.—Heads, called, of C. and L. Cæsar, but more probably of Kissos and Sodala: Winckelmann.*

CLEON.—Apollo standing with his lyre, by a tripod set upon a lofty basis: sard; attributed to Sirletti by Bracci.

* Of this gem are many modern copies current.

KRATEROS.—Ephesian Diana: sard; poor work. The name divided by the figure.

KPHCKHC.—Terpsichore, a copy of the Onesas: Poniatowsky; rejected by Dubois, for both reasons.

***KYINTIA.**—Small comic Mask, three-quarter face, lettering very fine: Marlborough.

LYSANDROS.—Scarabeus of the Volterra Mus., reading **ΛΥΣΑΝΔΡΟ**, evidently the owner's name.

MAXALAS.—Bust of Antoninus Pius: the name beneath incised; rejected by Bracci as a modern addition.

(This name, I suspect, is merely Passaglia's usual signature **ΠΑΣΑΛΙΑΣ**, mis-read; for the latter, on the Greville gem, at first sight, would strike the eye as **ΜΑΞΑΛΙΑΣ**.)

MCIOPCIC.—Worsley. Hercules carrying the bull. The name, falsely reading of M. **CLOD. CIS.**

MHNA TOY ΔΙΟΔΩΡΟΥ, on each side of a diademed female head: De Thoms; probably modern, and the name borrowed from a sard in Gruter.

MILESIOS.—Apollo seated before a tripod: paste. Gori. Evidently a title of the god, if the original be genuine, which Bracci appears to doubt.

MIRON.—Head of a Muse: sard; time of the Decline. Tölken considers the name as modern. The false spelling of the name Myron with the *i* stamps as forgeries—1. Ajax killing himself upon an altar. 2. Daphne pursued by Apollo, a design in the Bernini style. 3. Lion passant, Blacas. Naked female bust, holding a mask: the legend

at the side **Μ**
ΕΝΟΙΕΙ is without any precedent: Cades.

MIΘ.—Horse's head: sard. Berlin. Said by Köhler to be a doublet made to Stosch's order from a wax model; but Tölken maintains that the stone is real, though the lettering, rude and large, is an addition yet of ancient date.

Eagle's head: Poniatowsky; probably taken from the above. Sard: Wlassoff, cited by Clarac.

MUSIKOS.—Harpocrates: sardonix; the Hague; mediocre.

NEARKOS.—Head of Sulla, name in front in neat small letters: sard; Pulskey. Head of Demetrius III: amethyst; Pulskey. Head of Epicurus: sard; Cades: a work offering few guarantees for its authenticity.

NIKEPHOROS.—Mercury, an eagle upon his hand: onyx; formerly Capello's, now Cassel Cabinet. The name divided by the figure. A small Victory surrounded by the name, a signet containing the rebus of the owner: Raspe. Vulcan, nude, working at a helmet: sard; Florence. The legend behind in large letters.

NEPOS.—Youth playing the lyre: the name in large rude letters. Schellersheim.

NERT.—Bust of Cupid with his hands bound: chrysolite; a beautiful work; the Hague; suspected as modern.

NICOMACHUS.—Faun seated on a panther's skin: black agate. Molinari. The Latin form betokens the owner's name. [There are two pastes of this in dark-blue glass, nearly black, in the Marlborough Coll., which are, in all likelihood, Molinari's quoted as *black* agate, a stone rarely found in antique work.] Hercules, head: Schellersheim; a perhaps modern work. Socrates, head: Cades. [Venus in her shell, a splendid Renaissance intaglio: Uzielli.]

NEILOS.—Head, like Hadrian's, but broken: Winckelmann. The name cut in conspicuous letters, not in fine lines.

NYMPHEROS.—Warrior standing, in one hand a bay branch, in the other, resting on his shield, his helmet: name divided by the figure. The gem antique, first published by Maffei; the name probably the owner's.*

* In fact, Greville's Alexander taming Bucephalus bears in large lettering the name M. Ant. Nymf. . . apparently referring to the same person.

ORUS.—Silenus, mask : cameo ; uncertain if antique.

P. PALONIANUS.—Merely a name upon a sard.

PANÆUS.—Satyr assailing a Nymph : ΑΦΡΟΔΙΤΗ in the exergue ; ΠΑΝΑΙΟΥ in the field. Stephani thinks it a dedicatory inscription.* Replica without inscription ; Orleans Cabinet.

ΠΑΖΑΛΙΑΣ.—Passalias is the signature of the Roman Passaglia, a Lieutenant in the Papal Guards in the last century, and a most skilful imitator of the antique style in Bacchic subjects. *Maxilas*, given in the old lists of ancient artists, seems merely his signature misread ; a facile error.

PELAGI.—Diana running and drawing an arrow out of her quiver : lapis-lazuli ; very mediocre work.

PETROS.—Caracalla : christened into the Apostle.†

PHILIPPUS.—Hercules, head garlanded : sardonix ; lettering large, the owner's name (the signet of some Macedonian prince ; the head, that of the founder of the line). Horse, small Roman work : Marlborough.

PHILOCALOS.—Youthful head, laureated : sard. Florence. The name divided in the field. A sard, in the same collection, a copy and the name blundered.

PHRYGILLUS.—Cupid playing with astragali : in the field an open mussel-shell, within an Etruscan border : sard. Blacas. Greatly extolled by Winckelmann, who places it at a very high antiquity, but called modern by Köhler. Stephani pronounces it a Roman work in imitation of the archaic style. The letters large and filling up the exergue can only stand for the owner. R. Rochette, however,

* Why should not this be an ancient reproduction, in miniature, of a picture by the famous painter Panæus ?

† By some mediæval owner taking the curly-headed truculent portrait for that of the fiery apostle, whose traditional type it certainly strongly resembles.

identifies Phrygillus with the same name found on a coin of Syracuse. [He is right; the notion of the Etruscan style being thus revived in Roman times is a mere theory, totally unsupported by any other examples, and quite inconsistent with the ancient mode of thought.]

PLUTARCHUS.—Bust of Cleopatra: Murr. A forgery based upon the false reading of "Protarchus."

POEMUS.—Achilles playing the lyre: Montezun; declared by R. Rochette a genuine work, but Letronne condemns it as a blundered copy of the Pamphilus.

POLYCRATES.—Psyche seated, Cupid flying away; ΠΟΛΥ-ΚΡΑΤΗΣ ΕΠΟΙΕΙ: garnet, found in the Arena at Nismes in 1743. Considered by Mariette as indubitably antique; then in the possession of the Marquis de Gouvernet. [Not now known.]

POLYTIMUS.—Hercules holding the apples of the Hesperides. Insignificant work, with the legend running around.

POTHUS.—Three Masks: quoted by Millingen.

PRISCUS.—Matidia: onyx. Formerly Medina's, now Clan-brasil. Bracci asserts all Medina's signed gems are forgeries [and is right as far as my experience goes].

PYLADES.—Mount Argæus, on which stands an eagle holding a wreath, name in exergue: red jasper.*

PYRGOTELES.—Neptune and Pallas: cameo. Naples. ΠΥ in the exergue has nothing to do with this name. [Not so certain: the letters are in monogram and seem to contain more of this great name than the first two; the chances, however, are that the monogram was an addition of some possessor after the Revival.]

Roman head, ΠΥΡΓΟΤΕΛΗΣ ΕΠΟΙΕΙ in the exergue, and ΦΩΚΙΩΝΟΣ in the field, is mentioned by Vasari as a work of Al. Cesati's. Alexander's head covered with the

* The same mountain, but flanked by two Victories, below ΦΟΝΙΜΟΤ: red jasper: Hertz.

lion-skin; formerly Mayence Coll.; is modern. The Hercules and Iolaos killing the hydra, the antique copy mentioned by Visconti, is very dubious. Alexander, head; Blacas; the most important of all. But Stephani thinks that, even if the stone be antique, which, to judge from the cast, is not very likely, the rudely cut letters prove that we must not think here about the famous artist. Medusa's head: broken amethyst; Blacas. The reading of the name uncertain.*

QUINTIL.—Neptune in a car drawn by hippocampi, the name in large letters on a frieze below: aquamarine. Ludovisi. Mercury with foot on a prow and regarding an "aplustre" in his right: sardonyx; name in the field behind the figure. Spilsbury.

QUINTUS.—Fragment of a cameo: the legs of a Mars Gradivus; sardonyx. Florence. Stephani and Dr. B. consider the inscription as a forgery. But an ant. paste—Neptune and Amymone—formerly Barbarini, now Brit. Mus., is pronounced by Pulsky indubitably antique; which still does not remove Dr. B.'s doubts about this piece.

RUFUS.—Head of Ptolemy VIII., an eagle above, the name divided: sard. Raspe. 2. Aurora leading the horses of the sun, **ΡΟΥΦΟΣ ΕΠΟΙΕΙ** incised: Orleans; cameo. But the stone an occidental onyx, and the modern character of the details prove it a work of the sixteenth century.

SELEUCUS.—Silenus head, ivy-crowned: sard. Picard, now the Hague. The work neat, but the name added, says Köhler; yet an ant. paste of Stosch's, called by Köhler a replica of this, differs, says Tölken, considerably in the expression. But the gem does not possess any great artistic merit.

* Noble head of Jupiter, brought from India: in the field Π—Υ. Sapphire large and fine coloured. Now Rosana, Mexico.

The same may be said of all the others, viz. :—1. Priapus-Herme: emerald; De Thoms. 2. Cupid playing with a boar: paste; Raspe. 3. Hercules head: sard; Blacas; decidedly modern. In all these the abbreviation of the name **CEAEYK** prove it to be copied from that first quoted.

SEMON.—Water-carrier, female kneeling before a fountain issuing from a lion's mouth: scarabeus found on the plain of Troy. Gerhard. The name, in old Greek letters, reads right upon the stone. "Excellent work of masterly execution in a black agate somewhat burnt."

SEXTIANUS.—Head of Apollo radiated: sard; the name divided, and in large letters. Winckelmann.

SILVANUS.—Hercules: Sellari. Bracci suspects this.

SKYMNOS.—Satyr with thyrsus running, followed by a panther: sard. Cades. R. Rochette identifies the name with the Cælator of Pliny; but Dr. B. discovers in the unevenness and stiffness of the lettering, and want of freedom in the design, a modern style.

SOCRATES.—Actor standing, one hand to his head, a pedum in the other: cameo. Bar. Roger. The name in relief. Comedian, seen in front, leaning on his pedum: cameo, fine Oriental sardonyx. Bar. Roger. Fortuna Panthea, helmeted: red jasper burnt. Borré. The last now not known, the existence of the two camei of similar subjects in the same cabinet is very suspicious.

TAURIS(KOS).—Phœbus seated on a mountain, holding his whip, opposite to him a chamois. Gori interprets this of the mountains of the Taurisci; the work too mediocre for the name to denote an artist.

TRYPHON.—(Dr. Brunn's remarks upon the lovely composition, the masterpiece of this supposed artist, are so full of instruction as to admit of no abridgment, I therefore subjoin a literal translation of his notice.) "A renowned

work of the Glyptic Art is the sardonyx-cameo of Tryphon with the Marriage of Eros and Psyche. Eros pressing a dove to his breast, and with his face covered with a veil as well as Psyche's, is walking close to her, led along by the sacred ribbon by a winged Hymen holding a torch. A Cupid lifts the covering of a sofa which is to serve as a seat for the pair, whilst another, to judge from the curled points of the wings, rather to be called Anteros, raises from behind above their heads the so-called mystic winnowing fan. This group was first made known by a drawing of Pirro Ligorio's, which Spon got from amongst the papers of Rascas de Bagarris; that the stone itself was in Pirro's possession, as Köhler maintains, does not appear from Spon's own account. Subsequently the gem came into the Arundel, and thence into the Marlborough Coll., *out of which it has at present disappeared*. Vid. Gerhard's 'Arch. Anzeiger' for 1854, p. 443.* An engraver Tryphon is known from an epigram of Addæus, where a beryl with the figure of Galene is extolled as a work of his. As long as people regarded the poet of the Anthology as identical with the Addæus, the acquaintance of Poleno's, and consequently as a contemporary of his and of king Antigonus, they also believed themselves warranted in placing the engraver of the Arundelian cameo in the same age: against which however the circular form of the ϵ would of itself be an objection, the use of which character at that period at least has not yet been satisfactorily made out. Reiske, however, has long ago pointed out that the epigram in question bears the stamp of a later epoch.†

* An unaccountable mistake; it still adorns the cabinet.

† He pretends it is in the taste of the late Byzantine epigrammatists, but this is a mere piece of hyper-criticism. As for the somewhat forced conceit forming its point, it exactly agrees with King Polemo's "On the Herd of Cows on a jasper," and with Antipater's on Cleopatra's amethyst, engraved with M ϵ 87. The genuine antiquity of these two epigrams has

By this, at all events, should we gain the possibility of holding the artist named in the epigram and the engraver of the gem for one and the same person. But, entirely apart from this question, another possibility cannot be overlooked, viz., that in modern times the name upon the cameo has been borrowed from the epigram. Köhler, who (p. 201) first utters this suspicion, and places the stone amongst those "the antiquity of which is dubious as well on account of their style as of the inscription," expresses himself indeed more cautiously than his wont, because he had only imperfect casts at his command. On the contrary, Stephani decidedly condemns the inscription at least—"The cutting shews indeed a character essentially different from the forgeries of the eighteenth century: the name is given in the usual style of his (Ligorio's) times, in letters equally large and sharp: the cutting of which exhibits essentially the same character as the name of Lorenzo de' Medici is wont to shew upon the gems once belonging to him." As for some other reasons of Stephani's,—the letters being in *intaglio*, the placing of the legend *above* the design, instead of in the *exergue*—though I lay little weight upon them, yet am I obliged to concede that "whatever comes from Pirro Ligorio's hands, no one in our days must take for genuine without the most weighty corroboration:" whilst in the epigram of the

never been disputed. But it does not by any means follow as a necessary consequence that Tryphon's "Galene" bore his signature, if Addæus was celebrating the production of a famous contemporary artist. Diodorus also has left one in praise of a certain Satyreius for his *δαίδαλον* (bust?) of Arsinoë in crystal, so it is clear that it was quite the fashion at the court of the Ptolemies for the poets to take these miniature works of art as the theme for their muse. The earliest example now to be found are the two of Plato the younger (B.C. 300), "on the herd of five cows on a jasper," and "on Bacchus engraven on an amethyst." (Anth. ix. 747, 748).

Anthology the possible source of the forgery clearly presents itself to us. Since by these considerations considerable doubt has been excited, I would direct suspicion fully as much against the work itself as against the legend merely. For the design, so highly charming and so graceful, yet exhibits much of what is actually strange. The bride certainly appears in antique representations of weddings, with the veil, but where with the *face* covered? And the bridegroom also the same? The dove, too, which Eros presses to his bosom, has not yet been pointed out in a similar connexion. Besides, where do we find the wedded couple chained together by the sacred riband and led along by this riband? where also the mystic fan in a wedding scene? And this fan too without any hint of the phallus? Even in an artistic point of view, must the design awake suspicion, moving as it does in two parallel lines upon an oval ground. To all these difficulties has attention been already called by Jahn (*Ant. Beitrage*, p. 173); and it is therefore perhaps less bold and hazardous than it may at first sight appear, if I (with reference at the same time to the doubts raised before as to the legend) should be inclined to regard the whole as a work of the sixteenth century. Precisely at that period had the fable of Cupid and Psyche given diversified employment to the most eminent artists—as Raffaele and Giulio Romano. And if there be nothing that controverts the opinion that the design of this cameo was composed by some such artist but employing antique “motives,” so will its, in other respects, great artistic merit appear sufficiently honoured under such a warranty.*

* Careful and repeated examination of the cameo itself forces me, with regret, to endorse this judgment of Dr. Brunn's; still, however, placing the work, for beauty, grace, and execution, at the head of its class, whether antique or Cinque-cento.

The same subject but intaglio. Naples. Pronounced by Visconti a copy of the foregoing.

(Another fine copy has lately come to my knowledge. It is by a Cinque-cento hand, on a German topaz, the size of the original.)

Cupid on the lion: modern. The Hague.

Hercules and Antæus. The Hague. In this the name seems a recent addition.

*Triumph of a victor in a car drawn by elephants. Marlborough. [A paste taken either from a bad Cinque-cento work, or else coming without any original direct from a wax model of Stosch's fabrique; the latter most probable, the work being rounded and blurred as though the mould had been formed on the softer substance.]

YTHILUS.—Mars seated. Cortona. A blundered and suspicious inscription.

ZENO.—Serapis head. Nicolo. Beugnot's collection. The name, running around the stone, must therefore indicate the owner merely.



BRONZE STATUES IN THE GYMNASIUM OF ZEUXIPPUS.

The Bronze Statues placed in the Gymnasium of Zeuxippus, Constantinople, as described by Christodorus, in the reign of Anastasius. This gymnasium, with all its treasures, was destroyed by fire during the "Nika" sedition in the fifth year of Justinian.

Towering on high from finely sculptured base
A dauntless hero holds the foremost place :
The brave *Deiphobus*, with helmed head
As when he rushed to meet the foeman dread,
And for his threatened home, that bloody day,
Faced Menelaus eager for the fray.
With foot advanced, with body bent full low,
Ready to spring he aims the certain blow ;
True to the life he rolls his furious eyes ;
With pent-up rage his swollen muscles rise,
Yet thus with shield advanced he cautious stands
And waits the onset of the Grecian bands.
With brand high poised he meditates the blow,
Prepared to thunder on the approaching foe ;
Yet Nature's law, beyond all art's control,
Forbids the bronze to obey his ardent soul.

The Athenian *Æschines*, Persuasion's flower,
With lightning glance seems o'er the rest to tower :
His bearded cheeks are drawn with gesture proud,
As though still battling with the wavering crowd ;

Laden with thickly crowding cares of state,
He seems to groan beneath the oppressive weight.

Next, chief of Wisdom's sons, with tight-clasped hands,
In breathing bronze great *Aristotle* stands.
E'en the dumb metal hath no power to bind
The busy workings of his restless mind :
Buried in care he seems, his furrowed brow
Proclaims the tide of thought's unceasing flow,
Whilst his quick-glancing eyes that ever roll
Disclose the inner wisdom of his soul.

Next the *Pæanian* darling of the crowd,
The wisest son of oratory loud,
That trumpet voice in Athens' palmy days
Kindling persuasion's intellectual blaze ;
Not pensive he: to measures bold he seems
To urge, and courage in each gesture gleams :
As when with fiery speech to brave he dared
The Macedonian, nor his phalanx feared.
Or when he rushed with all the Athenian might
To face the great *Æmathean* in the fight.
So fierce the flame within his breast that glowed,
E'en on the bronze it had a voice bestowed,
But jealous art, to spite the expectant throng,
With brazen silence sealed the labouring tongue.

There too the namesake of *Euripus*' flood
In converse high with all the Muses stood.
Shrined in his soul, I ween, a varied stone,
Revolving aye deep philosophic lore ;
Such was his look when in that golden age
He waved his thyrsus o'er the Attic stage.

The seer *Palæphatus* here crowned with bay
Still seems to pour his true prophetic lay ;

Here too the *Ascrean* bard yet tells his tale
To the meek Muses of the grove and vale,
And strives with holy rage the bronze to force
To yield his heaven-sent strain a ready course.

Another bay-crowned prophet fain would pour
His speech inspired, and show his prescient power;
But all in vain : the moulder's ruthless hand
Hath barred his lips divine with voiceless band.

Nor sleeps, *Simonides* ! the love of song
In thee ; still for the chords thy fingers long ;
Still in thine hands thou bear'st the sacred lyre ;
But ah ! no touch doth now the strings inspire.
Would that the sculptor who thy figure formed
Had with sweet melody the metal warmed ;
Then had the voiceless bronze, for very shame,
Answered the sounding lyre in echoing strain.

Next *Anaximenes* his love profound
Revolves, in pensive contemplation bound.

Here the far-seeing prophet *Calchas* stands,
As though predicting to the Grecian bands ;
Yet timid, seems a portion to conceal
Of heaven's stern will, nor dare the whole reveal ;
Or touched with pity for the coming grief,
Or dreads the wrath of rich *Mycenæ's* chief.

Behold the lion's whelp, *Achilles'* boy,
Pyrrhus, the fated ravager of Troy ;
And mark how fiercely burns his aching heart
To grasp his arms denied by envious art,—
A naked form he's cast with lifted eyes
Gazing at *Ilium* towering to the skies.

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With hands thrown back sits *Anymone* fair,
Binding the tresses of her flowing hair;
Unveiled her face, she casts her glance abroad
To watch the coming of her ocean lord.
Hard by her side great *Neptune* stands confest
By sable dripping locks and spreading breast,
And on his outstretched hand the dolphin laid
As proffered dowry to the courted maid.

Seated in pensive mood we *Sappho* see;
The sweet-voiced Lesbian, the Pierian bee;
And silent seems to weave her mystic strain,
Kindling her soul at the bright Muse's flame.

Lord of the tripod stands *Apollo* there,
Tied in a knot behind his streaming hair.
Naked his form: or, that to all who come
Stripped of disguise he tells their fated doom;
Or that on all men the pure Fount of day,
Far-darting *Phœbus*, casts his piercing ray.

Next *Venus* stands in all her beauty's power
And shoots forth radiance in a golden shower;
Bare from the waist her form the goddess shows,
Hung from her loins the drapery graceful flows,
And in a netted caul of golden wires
Her wanton curls fair *Cytherea* tires.

On *Clinias'* son with wonder filled I gaze:
A bronze resplendent with perfection's blaze,
As when in Attica, the land of song,
He gave sage counsel to the admiring throng.

Chryses the priest his bay-crowned temples rear
And *Phœbus'* sceptre in his right hand bears;
Lofty his stature of majestic grace
As though belonging to Heroic race.

Suing to Atrides ; with dire fear oppress'd,
In all his mien the suppliant stands confest.
Deep flows his beard, and like an ample pall
His locks dishevelled down his shoulders fall.

Next *Julius* shines, who erst in war renowned
With endless trophies Roma's temples crowned.
The awful ægis raised his shoulder shields
And proud on high his right the thunder wields ;
True to his name a second Jove he stands,
The worshipped guardian of the Ausonian lands.

Stands *Plato* as he taught the Athenian youth
The hidden paths of heaven-descended truth.

Another *Venus* courts the admiring gaze,
And all unveiled her dazzling charms displays ;
Whilst from her graceful neck its mazy lines
Down her fair breast the wreathed cestus twines.

Hermaphroditus next, a lovely youth,
Nor male nor female, stands in imaged truth ;
In his mixed nature plainly may be seen
The child of *Hermes* and the Cyprian queen.
As a ripe maid's so heaves his swelling breast,
The signs of manhood evidence the rest :
All shows, commingled in one perfect form,
The different beauties that each sex adorn.

Next sits *Erinna* mute, melodious maid,
Nor with fine finger twirls the dangling thread ;
Yet from her voiceless lips seem to distil
The bee's *Piorean* drops, a honied rill.

Nor pass *Terpander* : no dead counterfeit
Thou'dst call his statue, but with life replete.

Weaving his mystic lay the poet seems
As erst, when wandering by Eurotas' streams,
He tamed the Amyclæan foeman fell
And soothed to concord by his magic shell.

Oh, *Pericles*! how can thy skill inspire
The tongueless bronze with all the speaker's fire?
As giving laws to Athens stands he so,
Or planning war against the Spartan foe.

With head erect next stands the *Samian sage* :
Soul-rapt to heaven he spurns this mortal stage.
Swelling with lofty thought his spirit strove
To burst its brazen bonds and soar above—
This world unheeding, yet he seems to rise
And measure heaven with undefiled eyes.

I marked *Stesichorus*, whom Sicilia bore,
Taught by the god of song in days of yore.
E'en in the womb Apollo deigned to inspire
His soul with mastery o'er the living lyre;
For hardly had he seen the light of day
Ere *Philomela* winged her airy way,
And perching on his lips in strains of joy,
Welcomed the advent of the Muses' boy.

All hail *Democritus*! thy piercing mind
Creative Nature's mysteries first divined :
Abdera's glory, who didst teach each rule
Of various science to thy learned school;
Aye with a laugh thou'dst note life's slippery ways,
Knowing how Time will all its memory raze.

There *Hercules* displays his youthful face;
Still plump, still beardless, full of boyish grace,

And in the hand that slew the lion see!
The golden apples from the Libyan tree.

Close by his side the ravished *Auge* sued,
Minerva's suppliant in the sacred wood.
Tight round her shoulders clasped her robe; her hair
No fillet binds, her hands outstretched in prayer;
Crying for succour to the blue eyed Maid
With fruitless shrieks adown the Arcadian glade.

View us, *Æneas*, with propitious eye,
Immortal offspring of the land of Troy!
In Ilium's senate thou a councillor sage,
A dauntless champion midst the battle's rage.
Wisdom with Modesty throned on thy brow,
The goddess-born to all beholders show.

Æneas' consort next, in mournful guise,
The veiled *Creusa* meets my wondering eyes;
Round both her cheeks her veil full closely drawn,
Down to her feet descends the floating lawn.
As one lamenting stands the woeful dame,
And tears of bronze her nurse's fall proclaim,—
How her loved Ilium after many a day,
Sold and betrayed, had sunk the Argive's prey.

Nor, *Helenus*! subsides thy furious mood;
Still on revenge thy portrait seems to brood.
Spite to his sire yet lingering in his soul,
He pours libations from a golden bowl:
Still seems the soothsayer, 'midst war's alarms,
To promise victory to the Grecian arms,
And sue the gods to give, in treacherous hate,
Sure signs of ruin to his native state.

There stood *Andromache*, *Aëtion's* child,
Not mourning yet, nor plunged in sorrow wild.

Not yet, I ween, had sunk in death's dark night
Great Hector's star before the Argive might;
Nor yet with fire and sword, war's fated curse
Had spoiled old Ilion's pride, her fostering nurse.

Brave *Menelaus* also may'st thou see
Exulting in his hard-won victory.
Glowing the bronze and starting into life,
As looked the hero on his rescued wife.
Helen's fair form my soul with rapture thrilled
That e'en the metal with attraction filled;
The lifeless image had the power to move
The gazer's soul and kindle into love.

Ne'er unprovided with successful wiles,
Rejoicing in his craft, *Ulysses* smiles;
Wisdom illumines his face: nor hides his joy,
The chief exulting in the fall of Troy.

Oh say, sad *Hecuba*! what heavenly power
Hath taught thy bronze the unceasing tear to shower?
The insentient metal brings thee no relief,
Nor pitying art benumbs thy maddening grief:
No longer mourn'st thou mighty Hector slain,
Nor sad *Andromache* bereft again,
But, by thy gestures and thy frantic mood,
Thy ruined kingdom sunk in flames and blood.
Thy head o'ershadowed by the close-drawn veil
And trailing robes tell all thy piteous tale.
Thy soul yet fettered by despairing woe,
Adown thy cheeks the briny torrents flow,
Art checks their course, and tells the pitying eye
How scorching grief hath drained their fountains dry.

Cassandra too I marked, that maid inspired
With silent wrath, with prescient madness fired.

Her threatening mien prophetic tells to all,
Scorned though it be, her country's coming fall.

Another *Pyrrhus* stands triumphant there :
No helm confines his locks, he waves no spear ;
With callow chin, in naked beauty bright,
His outstretched hand proclaims the conqueror's might.
But yet the hero seems to view askance
The sad *Polyxena* with furtive glance.

Say, hapless maid, what destiny severe
Bends the dumb bronze to drop the hidden tear ?
Half sad, half bashful, seemest thou still to stand,
And closely drawest thy veil with timid hand.
Mournest thou thy country's foe should bear away
Thy helpless self, an unresisting prey ?
Or, that thy beauty with its forceful dart
Of savage *Pyrrhus* cannot pierce the heart ?
That beauty which erst lured his murderous sire
Into the unlooked-for snare's destruction dire.
Yet by thy statue's living mould I swear,
Had *Pyrrhus* seen thee as thou standest here,
Thee had he taken as partner of his bed
And left his sire unhonoured midst the dead.

Oileus' giant son next holds his place,
The undaunted bulwark of the *Locrian* race :
Radiant in youth before the budding down
Hath yet his blooming cheeks begun to crown :
Stript of all clothing shines each mighty limb,
He sings in semblance loud *Bellona's* hymn.

Slighted *Enone* boils with fury there,
Her heart on fire with jealousy and care.
Hid in the thicket still she seems to spy
Her false love *Paris* with a maniac's eye.

With right hand raised she points the secret threat,
Abjures the traitor, and decrees his fate.

Abashed the shepherd stands with eyes askance
And timid turns aside his wandering glance ;
Nor look upon the hapless nymph he dares,
Cebrene's hapless nymph, dissolved in tears.

There *Dares* binds in many a thong his hands,
And in the posture of a boxer stands ;
Fierce courage blazes in his rolling eyes,
He seeks a rival for the offered prize.

Alone *Entellus* dares his glance to face,
And dares the gauntlets on his wrists to brace.
His threatening looks betray his gathered ire ;
He pants for slaughter in the contest dire.

Another mighty champion mayest thou see :
Or giant *Philon* or *Philenor* he ;
Or *Milo*, erst Sicilia's guard and pride :
'Tis not for me the question to decide.
Phœbus alone could speak his glorious name,
But yet of courage breathes his monstrous frame.
His thick-curled beard his massive force bespeaks,
And terrors lighten from his lowering cheeks :
The close-cropped locks rise bristling on his head,
The swelling muscles o'er his limbs outspread,
As with clenched fists he lifts his hands in air
Like towering rocks his close-girt arms appear ;
Thick on his back the muscles rise to sight,
And round his well-formed neck in graceful curves unite.

Lo! *Charidemus*, who the Athenian force
Aye led to victory through his warlike course.

With wonder filled wouldst thou *Melampus* view,
His looks inspired proclaim the prophet true.
Still strives the statue with an effort plain
From voiceless lips to force the heaven-born strain.

The councillor of Troy, stands *Panthus* sage,
And seems eternal war with Greece to wage.

Plunged in a sea of doubts *Thymates* weaves
His mazy schemes, and deep designs conceives.
Still seems he labouring in his inmost mind
For Troy's distress some remedy to find.

But next in place, sunk in despairing mood,
In pensive posture aged *Lampon* stood :
And sought in vain to turn the approaching fate,
Worn by the tedious siege, from Ilium's state.

Despairing *Clyteus* plainly doth express
By hands together wrung his hid distress.

Hail Rhetoric's glory, hail *Isocrates* !
E'en to the bronze thou givest the power to please.
Seeming yet eager wisdom to impart
Had not thy tongue been tied by envious art.

Amphiaras next, with bay-leaves crowned,
Yet groans in spirit from the secret wound :
And sings how not one Argive chief shall come
From lyre-built Thebes triumphant to his home.

Aglaus next, that famed diviner stood,
Son of the prophet Polyeides good ;
Skilled Heaven's high will to mortals to convey ;
His hoary temples bound with leafy bay.

I see the *Archer-god*, the god of song,
Beauteous with unshorn tresses drooping long ;

In natural curls descending bright and fair
Down both his shoulders waves his parted hair.
His rolling eye the oracular god reveals,
Who by his counsels human miseries heals.

On high there *Telamonian Ajax* shone
Ere yet had clothed his cheeks the nascent down :
Bright with his father's form beyond compare ;
A Phrygian bonnet hid his flowing hair :
Unhelmed his head, no spear he's seen to wield,
Nor from his shoulders hangs the sevenfold shield ;
But in each feature glows with lustrous fire
The dauntless spirit of his glorious sire.

Next, terrible in arms, *Sarpedon* stands,
The fearless leader of the Lycian bands.
The sprouting beard begins to veil his face,
With helm on head he shines in martial grace :
Thou know'st Jove's son : his eye still darts abroad
The lightening-radiance of his father-god.

The *tripod's Lord* a third time charms my gaze,
His wavy hair down both his shoulders plays.
From every part the god's own beauty glows,
And on the metal double charms bestows.
He seems about to raise his voice divine
As though responding from the Delphic shrine.

Shines there *Achilles*, bright in youthful charms,
Unclad in armour : yet he grasps his arms ;
For in his right he seems the spear to wield,
And on his left to poise the brazen shield.
Full skilful the design : thus from afar
With threatening glance he turned the tide of war ;
And in his eye as he surveys the fight
The old *Æacid* spirit blazes bright.

The sage whose wont it was with tears to scan
The fleeting doings of frail, transient man.

And next, his soul with honest precepts warm,
Shone old *Cratenus*' Bacchanalian form,
Who with iambs keen and biting tongue
The Ionian demagogues undaunted stung ;
And by his art first trained the Comic Muse
For nobler ends the sportive verse to use.

Next stood *Menander*, shining from afar,
Of the New Comedy the brilliant star ;
The loves of maidens are his fruitful theme,
And to the Graces serves his Muse's stream :
Of revels wild, of ravished nymphs he tells,
Love, mixed with all, his honeyed numbers swells.

Amphitryon, shining like the lightning-ray,
His temples circled with the barren bay,
A soothsayer seems ; but yet in truth is found
In token of his Taphian victory crowned ;
For *this*, the famed Alcmena's warrior-spouse
Hath with the conqueror's wreath entwined his brows.

Thucydides seems lost in thought's dark maze,
The learned fabric of his theme to raise ;
With lifted hand he marks the bitter strife
Twixt Cecrops' line and envious Sparta rife,
Telling how the long-drawn war with savage hand
Mowed down the blossoms of the fertile land.

Nor 'scaped the historic nightingale my ken,
Who sung the heroic deeds of ancient men,
(*Herodotus* whom famed for various lore,
Her chiefest pride, Halicarnassus bore) ;

All whom two continents brought forth, and all
Whom creeping Time spied on earth's rolling ball ;
With flowers Ionic doth he weave the shrine
Of history destined for the Muses Nine.

Of antique Thebes there stands the sweet-voiced son,
Pindar the famed, the Heliconian swan :
Reared by Apollo in Bœotia's shades,
And taught his science midst Cithæron's glades ;
For sent from heaven a swarm of bees, 'tis said,
Hovered about the new-born infant's head,
And on his lips their honeyed fabric reared,
Foreshowing to mankind the future bard.

There clad in armour lightened from afar
The martial *Xenophon*, the Athenian star ;
Who Achæmenian Cyrus' empire sung,
And Plato's doctrines taught with sweetest tongue ;
Who mixed the wholesome fruits of history's tree
With luscious droppings of the Attic bee.

There stood *Alcmæon* ; soothsayer in name,
But not in truth : thus styled by lying fame.
No bay-wreath twines his brows, I judge him well
Alcman, that master of the sounding shell,
Who first the Dorian mode with magic skill
United to the chords resounding shrill.

There *Pompey*, leader of Ausonia's might,
Tramples the trophies of the Isaurian fight.
Where strewn beneath his feet their broken swords
Proclaim his triumph o'er the robber hordes ;
And how the stubborn neck of Taurus proud
He to the iron yoke of conquest bowed.
That hero once a light to all the earth,
Whence Anastasius draws his royal birth ;

His blood my sovereign proves, clear as the Sun,
By all his trophies from the Isaurians won.

As second *Homer* there I cannot deem
The godlike son of Meles' sounding stream,
But whom more recent by the Thracian wave
His mother Melo to Byzantium gave :
Who, yet a girl, in their high chorus trained,
The epic sceptre from the Muses gained ;
Her mightier son, in tragedy renowned,
With scenic prizes his Byzantium crowned.

Loved by the Ausonians there in lustre shone
Melodious *Virgil*, hight the Epic Swan :
Rome's second *Homer*, whose heroic strain
Old Tiber echoed through the Latian plain.



1571



DESCRIPTION OF THE COPPER-PLATES.

PORTRAITS, MYTHOLOGICAL AND HISTORICAL, AND OTHER
SUBJECTS, ILLUSTRATING EVERY PERIOD OF THE ART.

1. MERCURY.—It will be perceived that his petasus is formed out of the upper shell of a tortoise, a peculiarity in the most ancient figures of this god first noticed by Winckelmann in Stosch's famous *Hermes Psychopompus*. This is, without exception, the earliest intaglio of a head that has come within my observation. The hair is rendered by fine parallel lines drawn with the diamond-point. Greco-Italian work. Sard of very fine quality.

2. JUPITER AMMON, probably engraved at Cyrene before the age of Alexander (p. 41). Sard, deep cut: in the original gold ring, singularly shaped.

3. PROSERPINE.—Sicilian Greek work of the most flourishing period of art in that country: agreeing exactly with the same head on the Syracusan medallion. Ruby-coloured sard.

4. DIANA, in low flat relief, and almost identical with the same head on the coins of Eretria. Perfect Greek style. Jacinth.

5. MEDUSA.—Perfect Greek style. Peridot (p. 85).

6. SATURN.—Probably the signet of some Saturninus, Early Roman work, apparently by a Greco-Italian hand: all the minutiae being made out with the diamond-point. Sard.

7. **F. S.** apparently making a violent exertion, the attitude of one supporting the **drunken Silla** is a wonderful vigour and life in the **original**, engraving conveys but an inadequate idea. Later date. Sard.

8. **M. S. S.** regarding a **Tragic Mask**: a subject with the ancients, on account of the strong contrast between the two profiles: one the embodiment of beauty and grace, the other of everything that is stern and terrible. This combination used to be pedantically explained by **Racine** as consulting the oracle of **Orpheus**. Roman of the 1st century. Ruby-coloured sard.

9. The great **MARCELLUS**. The shield in front of his **aspis** taken from the Gallic king **Virod** (p. 51). Sard.

10. **S. S.** — A contemporary portrait, exquisitely finished, especially in the treatment of the hair. Sard.

11. **PERSEUS QUEEN**.—The most carefully finished of the Sassanian school that has ever come under my notice (p. 109). The legend commences with **Metoudoc** "Queen Metou." The ear-pendant, of three enormous pearls, is very conspicuous. Nicolò.

12. **M. S. S.** her helmet and cuirass entirely formed of masks, comic and satyric: all of them full of expression and minutely finished. The whole character of the execution is that of the Renaissance, to some eminent hand of which school it must be assigned.

13. One of the **SELEUCIDE** (**Antiochus Epiphanes**?) contemporary portrait (p. 49). Yellow sard.

14. **PALLAS**. Later Greek style, as on certain Sicilian coins. Greenish calcedony.

15. **M. S.** Early Greek, a deeply-sunk intaglio. Sard.

16. **QUEEN ARSINOE**, (sister of **Cleopatra**), her name in

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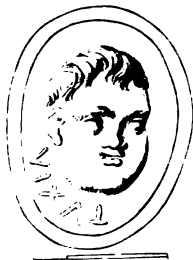
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monogram behind the head: probably the signet of some official of the palace. The engraving is somewhat rude, and the portrait may be assigned on that account to the latest of the numerous princesses of that name. Brown sard.

17. Portrait of a child. The son, doubtless, of Tychias, whose name appears below. Late Greek: on a beautiful dark-crimson sard.

18. *LEPIDUS*.—A very rare portrait, agreeing exactly with that on his medals, except that here the lituus is absent. Black jasper, originally set in an iron ring.

19. *NERO*.—An important cotemporary portrait engraved before his 20th year (p. 74) by a Greek artist; the intaglio being shallow, and differing much from the Roman style of the age. Sard.

20. The province Africa personified, crowned with the skin of an elephant's head, the ears of which fall upon her cheeks like lappets. Very deeply cut, and full of vigour. Sard, speckled with small filaments, much resembling a lion's hide in colour; doubtless the reason of its being selected for this subject.

21. *JUPITER TRIUMPHALIS*, crowned with laurel; a good Roman work, though rather late in style. The face, indeed somewhat resembles that of Severus; for which it has been mistaken in later times, as the inscription in the field shows: but there can be no doubt this explanation of the subject is erroneous. The inscription Σ ETTI MI, "of Septimius," has been put in a century or so later by some owner bearing the family name of that Emperor. Yellow sard.

22. Satyric and Comic Masks conjoined (p. 86). Early Roman. Pale sard.

23. Late Roman portrait, much resembling Diocletian's. An exceptionally meritorious work of the Lower Empire. Sard.

24. SAPOR II.—A portrait of unusually careful execution, inscribed Kertir Shahpouhri—"the powerful Sapor." Sard.

25. SAGITTARIUS, the Sign: a Centaur with bow bent ready to let fly the shaft, as pictured by Manilius (iv. 560);—

"So, when the arrowy Centaur 'gins to rise
And waves his mantle through the stormy skies,
Heroes he gives, and high renown in war,
And lofty triumphs in the victor's car."

This was the influence of the Sign in its *ascension*, but its generic influence is thus described (v. 349):—

"Add six degrees; forth flies the Centaur wild,
And gives his manners to the newborn child:
He mules shall drive or join th' unequal pair
Of different race, or mount the lofty car,
Or load the war-steed with the armed knight,
And follow dauntless midst the raging fight."

The first aspect, says Manilius, was the horoscope of Hannibal, portending great military glory, ending in defeat and disgrace. Such also was Julius Cæsar's horoscope; on the same account, it would seem, our king Stephen bore it as his own cognizance. This intaglio is in the best (and early) Greek manner, and is by far the most ancient astrological design that has come to my knowledge, such being universally of Roman date and that too of the Middle Empire. The stars forming the constellation are marked in their proper places in the field. The stone is entirely blanché by fire, but has been a sard traversed vertically through the field by an opaque white vein, forming a true heraldic chevron. By a singular coincidence the Marlborough Cabinet possesses a sard (uninjured) of precisely similar sort, and also engraved with an equestrian subject: to which the species of the gem, thus marked

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The victor stands complacently holding a palm-branch, his prize; the owner of the vanquished bird tears his hair in despair. A very clever design: the attitudes of the two cocks, the one crowing out his pæan, the other cowering down, are full of truth and life; and the intaglio itself is most carefully finished in every particular. Red jasper of the finest quality, traversed by some black hair-lines. Roman work.

29. Seated Sphinx: seen in front, she has a double body. The meaning of this singular device is inscrutable, but it appears as the cognizance on the shield of the united twins, the *Molionidæ*, in their combat with Hercules on a Greek gem figured by Welcker ('*Alte Denkmäler*').* Another example, on an Etruscan scarabeus, is known to me. The work of this intaglio, in the best Greek style, is extraordinarily delicate, and the union of the two lioness-bodies with the female bust contrived with admirable skill. Sard.

30. Two FAUNS kneeling on opposite sides of a vast crater. The elder, on both knees, is raising to his lips a *scyphus* (saucer-shaped vessel) which the younger is filling from an *œnochéæ* (tall jug) wherewith he has baled up the wine-and-water out of the crater. In an easy playful pose he rests upon one knee, and seems full of mirth as if enjoying his new office of cup-bearer. The exergue is filled in with zigzag strokes—the Archaic, conventional mode of representing a grassy turf; sometimes though but rarely seen in Etruscan work. An excellent Greek intaglio, in finish equal to the spirit of the composition; and also interesting by its displaying the mode of employing three drinking-vessels of diverse character and thus pointing out the proper destination of each. Light yellow sard.

31. Man bending forward, and writing in an open scroll

* Vol. ii. Pl. xvi. 33.

whilst he attentively observes a small human head emerging from the earth. This subject (by no means uncommon) used to be explained as the "Finding of the head of Tolus" in the laying the foundations of the *Capitol*. But such a version belongs to the times that discovered some historical allusion or other in every antique design. It is now commonly explained as the evocation of a ghost by a necromancer: but another and more probable solution is that we see here an astrologer fixing the horoscope of a nascent child. This appears from various considerations: the principal figure is clearly *registering* something in his book, not *reading* a spell out of it; the sun and moon, united in the field, furthermore indicate the astrological character of the composition; whilst the little head emerging into the world is an apt (and the only admissible) emblem of nativity. This gem is of Italo-Greek origin: the execution shewing traces of the stiff Etruscan manner, but done with very great care. Sardonyx, of alternate garnet-coloured and white layers, both transparent, and cut across the strata. This kind was the only sardonyx known to the Greeks: Pliny's "*candor in sarda utroque transpicuo*."

32. A wounded GAUL, falling backwards, his horse too sinking underneath him: doubtless the figure before Horace's eyes in his "*fracto pereuntes cuspid Gallos*"—that such is the nationality of the cavalier appears from his streaming hair and long, pointed beard, his nudity all but his loose trowsers (*braccæ*) girt about his waist, and, above all, by his equipment. He bears the two broad-headed lances—the national weapon—and the huge door-like shield, such as Virgil describes the troops under Brennus as carrying

"gæssa Alpina coruscant
Bina manu, scutis protecti corpora longis."

And Diodorus Siculus remarks that the *heads* of the Gallic lances were as long as the actual *swords* of other nations. The work of this intaglio has a degree of rudeness about it, similar to that of the types of the Consular denarii. It may be therefore referred to the ages of the Republic, when the "Gallicus tumultus" was still a subject of alarm; and probably commemorates the defeat of some barbarian champion by the owner of the signet. Sard, dark-red.

33. A capacious CRATER out of which rises a palm-branch. Cupid, throwing the light of his torch into its depths, peeps in as he hovers over the brim; whilst a skeleton, terrified at the hateful glare, is casting himself out headlong on the opposite side. It is impossible to fathom the mystic meaning of this unique design (unless possibly as a warning of the shortness of life); thus much, however, is clear, that the skeleton here represents a ghost, —Ovid's "ossea larva," Seneca's "larvarum nudis ossibus cohærentium figuras." *Larva* was the name given to the shades of the wicked; those of the good, on the contrary, became *Lares* or domestic deities, represented as comfortable men in short tunics ("succinctis Larebus" hath Persius) and buskins; with drinking-horn, *rhÿta*, in their hands. Good Roman work. Onyx.

34. GRULLUS; the general outline of which suggests at first the idea of an Eagle's Head, that favourite device with the Romans. But on examination this head resolves itself into several components; that of a boar amalgamated with a ram's, from the occiput of which again protrudes a cock's neck and head, and the lower part is formed by a human profile. Viewed so as to make the latter the principal object (as shown in the plate) we obtain a head covered with the fanciful Persian helmet usually modelled into the shape of some animal's skull. This *symplegma* combines the attributes of Jupiter, Hercules, Hermes, Sol, into one

talisman to guard the owner's head. Sard of the finest quality, intaglio very deep.

35. The TRIQUETRA of Sicily, having in its centre a head of Proserpine with wheat-ears filling the field between the legs, above is seen a mallet, *Malleolus*, marking it for the signet of some member of the gens Publicia with whom this was a regular *agnomen*. One of these had reduced Sardinia to a Roman province, but that island is never, to my knowledge, symbolized by the *triquetra*, peculiarly assigned to Sicily. A later Malleolus, quæstor to Dolabella, was killed in a popular outbreak at Lampsacus occasioned by his own exactions. By a singular coincidence he had appointed the notorious Verres guardian to his infant son; and he fully visited upon the unlucky ward all the iniquities of his father, if Cicero's tales of his various frauds in that capacity have any foundation in truth. As the style of this intaglio is early Roman, it may have been the actual signet of this unlucky extortioner. Sard.

36. HELMET.—Chimera; the casque composed of a boar's head for the frontlet, conjoined with a ram's for the neck-piece; the crest is a couchant wolf (the proper companion of Mars), supporting the horsehair plume into which its own tail passes. In this compound are united the same protective influences as in No. 34, with a singular addition: the chin-strap is a *lizard*—a reptile which to look on was believed to be good for the eyes. This intaglio is the most elegant example of the class within my knowledge, the various animal portions being drawn with the utmost fidelity, and very deeply cut in a sard of the finest quality.

37. CAPANEUS struck down by the thunderbolt, which is seen entering his breast. His helmet falls off as he tumbles backwards, and between his legs drops his sword, half melting from the lightning-stroke. Nothing in Etruscan art can exceed the excellence of the drawing in this figure

and the perfect finish of its mechanical execution. Cut on the base of a scarabeus, a banded agate completely blanched by the fire. (Published in the *Impronte Gemmarie*).

38. Head of M. AURELIUS, wearing the modius of Serapis, the horn of Ammon, and the rays of Phoebus, and thus combining in his own person the powers of these three beneficent deities: each of whom, according to the later philosophy (Macrobius), stands for the Sun at a different season of the year. Intaglio of the best Roman manner, in a fine sapphirine calcedony: or jaspis *aërizusa*,—a material chosen as being analogous to the subject.

39. HERMES clad in Asiatic costume, the *cidaris* on his head instead of the usual petasus, a long caduceus resting on his shoulder: in his right hand a lotus-flower, an attribute commonly carried by the later Persian queens. The round weights (*ποῖσκοι*) fastened to each end of his *pallium*, in order to make it set better to the body, are clearly defined. The little wings attached to his buskins admit no doubt as to the divinity here represented: though, the intaglio being executed under Persian influence and by some Assyrian engraver, the costume of the god is purely Oriental not Hellenic. This gem, therefore, preserves to us the exact appearance of the satrap, or tributary Ionian prince, for whose use it was engraved. The bird at his feet is an eagle—not Mercury's usual attendant, the cock. From the excellence of the work this gem may reasonably be supposed the signet of some tributary prince of Asia Minor, like Mausolus, or perhaps still earlier of some ancient Lydian king. The signet of Croesus himself would naturally have assumed this peculiar form. Engraved on the base of an octangular cone in the finest sapphirine calcedony. At the apex is a groove ending in two holes for receiving a stout loop of gold, by which it was worn round the neck.

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40. The Twin Nemeses, patronesses of Smyrna: here represented wingless, as Pausanius notices. One holds a bridle, the other a measuring-wand, and raises at the same time her fore-arm, or cubitus: thus typifying both self-restraint and moderation (*modus*). In the field is the name of the owner, one Dionysius; and in the exergue that of the city. Intaglio of Roman times, scratched in entirely with the diamond-point. A dark-red sard.

41. HELMET, the front formed into a bearded mask with a ram's horn springing from the brow. It rests upon a round shield ornamented with a blazing sun, the emblem of Persia. In the field is the name of the owner, *Primigenius*. This design, of frequent occurrence in early gems (and probably originating in the Macedonian conquest of Asia), represents the Persian Helmet as distinguished from the Attic and the Corinthian. Sufficient proof of this can be deduced from Ammian's description of the Persian cavalry as wearing "humanorum capitum simulacra capitibus diligenter apta" (xxv. 1, 10): and Sapor II. at the siege of Amida "aureum capitis * arietini figmentum interstinctum lapillis pro diademate gestans" (xix. 1). This intaglio has never received the finishing touches of the diamond-point for putting in the details, but is simply sunk and polished. Sard.

42. ESCULAPIUS and HYGEIA: in the exergue the name of the owner, *Anthimus*, doubtless some physician. The work of this intaglio is very similar to that in No. 40, though somewhat ruder, and belongs to the same age and district. Sard.

* Heliodorus, a little earlier, describes the Persian helmet as hammered out of one piece of metal, and exactly imitating the wearer's face, like a mask (*Æth.* ix. 15). Precisely the same kind of vizored helmet appears crowning the Spanish trophy upon a denarius of the gens Carisia, minted for Augustus.

43. THE GENIUS OF DEATH, here wingless, extinguishing a torch, and significantly resting his left hand on the open mouth of a huge sepulchral urn, *orca*, allusive to the word *orcus*. Similarly, in the tomb of Vincentus and Vibia, Mercury Psychopompus is painted placing his foot within a similar opening in the scene, entitled "*Abreptio Vibies et Discensio*." The execution of this intaglio belongs to the best Roman period. Yellow sard.

44. HEAD OF A TRITON, his marine nature discovered by the gills opening across his cheek: his hair close and matted as Pausanias noticed it in the Triton he actually saw exhibited in the Roman games, and also sculptured *after the life* at Tanagra, (ix. 21) "having hair on the head the colour of a frog, and not to be separated one hair from the other, gills under the ears, a very wide mouth with the teeth of a wild beast, the nose that of a man; the rest of the body covered with scales proof against the file:" in the field the owner's name, Sextus Pedius. A Q. Pedius was nephew to Jul. Cæsar, and acted as his legate in Spain. A boy of the same family, born dumb, was, by the advice of Augustus, educated for a painter, and gave great promise of excellency in the art before his untimely decease. This gem may have been his signet, and the choice of so strange a device made in allusion to his infirmity: at least the excellence of this deeply-cut, masterly intaglio obliges one to refer its date to that very period. Fine sard of two shades.

45. BONUS EVENTUS holding the Balance, in the character of Virgo, and therefore attended by her dog Meta. This change of sex in the Genius of the Sign evidently contains a pictorial rebus upon the name of the owner, L. D. *Virilis*. An engraving in the finest Roman manner. Sard. (*Impronte Gemmarie*.)

46. HERCULEAN figure seated on the ground before an

altar and holding up a ram's head, which he appears to be apostrophising. Winckelmann explains a somewhat similar subject, a priestess placing a ram's head on an altar, as a sacrifice to Praxidice, styled Alalcomeneia, daughter of Ogyges, to whom, according to Pausanias, nothing but the victim's heads were offered. But the seated posture and the action of the man entirely controvert such an interpretation *here*. With far better reason may we discover Ajax, who in his frenzy having first scourged and then beheaded a ram which he mistakes for his rival Ulysses, is now seated on the ground in his tent at the hearth (*ἑστία*) and gloating over the consummation of his revenge.* Ajax, moreover, is always depicted in the form and proportions of Hercules (whence his Homeric epithet, *πρωτόπλοκος*, gigantic) another point of agreement with this figure. Intaglio, rather shallow; of bold, carefully finished execution. Sard.

47. JASON fixing his sword in the ground, in the act of soliciting purification after the murder of Absyrtus from the "wise woman" Circe: according to the rite described in full by Apoll. Rhodius (iv. 695):—

αἶψα δ' ἐκπῆεν μέγα φάσγανον ἐν χθονὶ πῆξας
ἔπειρ' Ἀλκίτῳ παλὺν κτάνειν.

In the present gem, Jason extends one hand with a supplicatory gesture; and on a second (formerly in my possession), agreeing with this representation in all other particulars, a small altar was introduced, which still further establishes the correctness of my interpretation of this subject. From its frequent occurrence it appears to have been a favourite signet device with warriors of the early ages of Italy, who like the hero represented often needed

* Winckelmann describes a gem (Class III. 294) representing Ajax coming to himself, still seated on the ground, his sword in his hand, point downwards, and lying at his feet the heads of a ram and a bull.

purification from the stain of homicide, even though justifiable. This intaglio is cut in a stiff, careless Greco-Italian style on a large striped agate.

48. WARRIOR seated and mournfully contemplating a funereal column, around which are affixed the arms of the deceased: its usual decoration.

"At pius Æneas ingenti mole sepulcrum
Imposuit, suaque arma viro."—ÆNEID. vi. 232.

Perhaps intended for Achilles at the tomb of Patroclus. Intaglio of slight Roman work; but of considerable interest, as being indubitably that figured by Creuzer ('Archæologie,' vol. iii., Pl. III. 5), as one of the stones formerly set in the silver-gilt shrine of S. Elizabeth at Marburg; and which were stolen on its removal to Cassel in 1810. Its size, together with the peculiar incorrectness in the drawing of the warriors off-leg proves its identity to demonstration. The Webb Collection (whence it came to me) was formed in Paris soon after the above date, a ready explanation of its finding its way thereinto. Oval Nicolo of the very finest quality, the surface a true turquoise blue upon opaque black.

49. ARIES, the Sign, carrying a caduceus; the *ram* being the especial attribute of Hermes; in the field below, a globe, signifying the earth under his influence for that portion of the Zodiac. Around, in large letters, the owner's name, *Primus*, who seems to have adopted this device, the *First* among the Signs, as a rebus upon his own name. Amongst the Webb gems was an intaglio of a potter making a vase, inscribed with the same name and cut in a similar lettering, apparently belonging to this individual who may indeed (to found a conjecture upon the latter device) have been the Roman brick-maker whose name is found stamped on bricks at Athens, probably dating from

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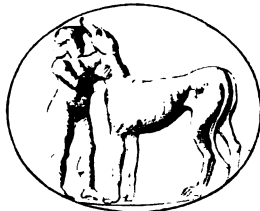
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Hadrian's extensive buildings, *New Athens*. The work is extremely bold and spirited, much beyond Roman astrological gems in general. Sard, slightly discoloured by fire. (*Impronte Gemmarie*.)

50. Serpent-legged TYPHON defying Jove. He is here armed with a sword, not the usual rock, and holds forth in defence, a lion's skin. Fine Italo-Greek work on a sard, burnt to complete opacity and whiteness. (From Cumæ).

51. The dying ORTHRYADES tracing with his finger dipped in his own blood the announcement of his victory, VICI, upon his enemy's shield propped up against a pile of arms before him. His own shield is formed into a Gorgon's Head in high relief. Good early Roman work, done in the style of the Italo-Greek gems. Sard.

52. Heads of OMPHALE and HERCULES, conjugated. Omphale's head is covered with the *mitra*, or embroidered kerchief, the national Lydian head-dress by which she is always to be recognised, when not clad in the spoils of her lover. The *mitra* became the distinctive mark of Asiatic females.

"Ite, quibus grata est picta lupa barbara mitra."—JUV.

But the profiles, which exhibit strong individuality, are evidently portraits; and, from the posts of honour being here given to the lady, in all likelihood represent Marcia and Commodus. Indeed the male head, though but faintly sketched in, resembles that seen on his latest medals. As he affected the character of Hercules, being figured so on his medallions, Omphale's was properly assigned to his celebrated mistress.

53. Little Boy standing and caressing a huge stag-hound, much taller than himself. Beautiful Greek work, within a slightly-traced "Etruscan border." The stone a ruby sard,

the finest I know for colour, seems to have been originally formed as a *scarabeoid*, for the back shews traces of the perforation through its axis. A proof this of its high antiquity, engraved before signet-gems were set in rings; the child has also his hair bound by a fillet, after the old Greek fashion.

54. SILENUS, a half figure, in the attitude of one partly reclining, and with right hand raised snapping his fingers, as if saying, with Sardanapalus, "Eat, drink, and play, the rest's not worth a fillip." Fine Greek work, shallow intaglio, within an Etruscan border. Sard.

55. POTTER seated at his work moulding a large amphora on the wheel. A highly finished work in the best Greek style and very interesting, for it was the signet of an actual vase-maker at the period that produced the finest specimens. Within a faintly marked Etruscan border, the surface having been repolished. Golden sard.

56. ALEXANDER, a *heroic* figure, standing by the side of Bucephalus, holding his buckler supported on a cuirass; most probably a copy of some statue by Lysippus. In the field the owner's name abbreviated VANTV, apparently the same as the M. ANT. NYMP. (*Nympheros*) whose name appears on a gem of Lord Greville's with a cognate subject to the one before us,—Alexander taming Bucephalus. Roman work in the best style. Fine sard.

57. JUPITER standing upon the globe; into whose hand Fortune is placing a small seated figure, apparently Horace's "Fortunæ filius." The goddess herself rests upon a small half-figure of a genius emerging from the globe. Astrological design, neatly cut in a brown-and-white convex onyx.

58. CUPID Victorious, reposing upon a heap of armour. Roman intaglio, deeply cut in a banded agate.

59. HEAD of a Sassanian prince, his hair dressed in a high *oupee* covered with curls, rudely indicated by the engraver.

Around, in large neat Petlevi letters, "Zu Mitrirati zu Shah"—"of Mitrirates the king." Spinel ruby.

60. OMPHALE clad in the spoils of Hercules. An admirable example of cinquecento work in this very favourite subject, the intaglio deep-cut yet most minutely finished. In the field the name ΕΛΛΗΝ in lettering clearly as old as the surface, and almost microscopic. Gems with this subject are exclusively Roman (when not modern) and belong all to the same epoch, perhaps they all were intended as flattery to Marcia the enslaver of the *Hercules Romanus*—the title Commodus most delighted in.

DESCRIPTION OF THE WOODCUTS.

Frontispiece. Jupiter Dodonæus: cameo, Venice. (Actual size.)

Title-page. Medusa, after the Praxitelean type. Black jasper.

Page xiii. The Mæcenæ of Dioscorides: the inscription bears out Dr. Brunn's remarks at p. 278.

Page xiv. Medusa: early Greek. Sard.

Page xv. Two Cupids; one holding the Bacchic panther by the hind leg, the other beating it with a *pedum*. A group evidently copied from some celebrated picture of the time. Sard.

Page 7. 1. Belus enthroned, presenting to his votary the crux ansata, the symbol of Life. Over head soar the winged disk and the royal vulture. In the field march two genii, carrying, slung between them, an ibex for an offering to the god; and below them, two females, wives of the worshipper, similarly employed. Babylonian work, but exhibiting the influence of Egyptian ideas in the symbols introduced. See remarks at p. 388. Hematite.

2. Massive gold signet-ring, probably that of King Cheops-Shofu, whose name is inscribed upon it (p. 387.)

Page 10. Hercules recognising his infant son Telephus, who has just been discovered by the herdsman, suckled by the doe his foster-mother. Remarkable from its very early attempt at perspective in the distancing of the two subsidiary figures. Late Etruscan, found at Chiusi. Sard.

Page 18. *Early Etruscan style*.—1. Hercules capturing the Erymanthian Boar: the work of the intaglio entirely done with the drill in the Assyrian fashion. Scarabeus, sard. 2. Two Saliî carrying the ancilia, as is expressed by the word ATKYAE, written in Pelasgic characters: AAKE, Alcæus, denotes the owner. Sard, Florence. 3. The Five Heroes before Thebes, described at p. 21. 4. Sandon, the Etruscan Hercules, armed after the Assyrian manner with a metal mace and bow, as pointed out at p. 28. Scarabeus, sard. 5. The Wounded Tydeus, as this very favourite subject is commonly understood; but there is better reason to suppose it a warrior awaiting the attack of the enemy, and therefore symbolising resolution and fortitude. Sard.

Page 40. *Archaic Greek*.—1. Hercules discharging his arrows at the Stymphalian Birds. Yellow sard. 2. Fate, the Homeric 'Aîra, with her distaff and spindle, leaning against a sepulchral column. Dark agate. 3. The Indian Bacchus clothed in the *crocata*, the long yellow Buddhist gown, and bearing the thyrsus and cantharus. Banded agate. 4. Ajax, son of Oileus, tearing away Cassandra from the altar of Pallas. The imploring attitude of the suppliant, and the contempt for her protectress expressed in the gesture of the ravisher, are given with wonderful truth. Probably the original of this was a picture, the *pendant* to the "Ajax struck with lightning," at Pergamus, by Apollodotus of Athens, noted by Pliny as the very earliest

painter (Olymp. 88) whose works arrested the eye. Yellow striped agate.

Page 45. *The Perfect Greek Style*.—1. Bacchus advancing; the flambeau stuck in the ground alludes to the nocturnal celebration of the orgia. Striped agate. 2. Sculptor, or Plastēs, modelling a portrait-bust in clay or wax. His work rests upon a cylinder (turbo), capable of being turned by the foot, so as to bring every part under the hand as required. Dark Sard. 3. Apollo holding out his bow in sign of amity. Probably the actual signet of some Seleucid prince, whose line claimed the god for its author. Peridot. 4. Ajax Telamonius rescuing from the Trojans the corpse of Achilles. Sard. 5. Silenus playing upon the double-flute: the instrument specially appropriated to the Bacchic rites. Yellow sard.

Page 53. *Greek and Greco-Italian*.—1. Jason consulting, before his voyage, the Pythian Oracle, indicated by the serpent, Python, entwining the column, and the raven, Apollo's bird, perched on its summit. At the foot is the ram ready for sacrifice. Banded agate. 2. Orestes twining a fillet, the customary funereal honour, around the monument of his father. Sard. 3. A comic actor wrapped in the *pallium*, whence plays with Greek characters were termed "*comædiæ palliatae*." In his hand is the *pedum*, the badge of comedy: he wears the mask with a gaping mouth that was appropriated to the part of the morose father on the stage. Yellow sard. 4. Seated Sphinx, drawn as she appears on the coins of Chios. Black jasper. 5. Group of Cattle under a tree: a noteworthy example of a Greek composition in this style, and probably copied from some celebrated piece in bronze. Sard. 6. Dolphin and Trident: the initials in the field refer to the owner of the signet. Sard.

Page 57. The Apotheosis of Augustus. (Scale, one-fourth of the original.)

Page 61. 1. The Gemma Augustea. (One-fourth.) 2. The Odescalchi Cameo. (One-third.)

Page 72. 1. The Fortuna Fortis of Antium: the signet of a member of the family Rustia, on whose name the ant in the field, emblem of rural life, contains a rebus. This gem doubtless belonged to the Rustius who minted a denarius for Augustus with the same device. Plasma. 2. Cybele, or rather Faustina Mater deified under that character. Red jasper. 3. Serapis, Ammon, Phoebus, all combined in one deity: the three being interpreted as only various personifications of the Solar god. Sapphirine. 4. Serapis, combining the same attributes as above; but taking also the character of Esculapius. Red agate. 5. Proserpine: of the finest Sicilian work. Dark sard. 6. Apollo; the letters in the field are an interpolation of a much later age, and seem intended for the Gnostic title ΣΟΥΒΑΙ, which occurs in the "Prayer of Jesus" given in 'Pistis-Sophia,' § 375, where the Father is previously invoked as the "Boundless Light." Sard.

Page 75. 1. Socrates: Roman work. Sardonyx. 2. Democritus: a portrait of the Greek period. Yellow sard. 3. Lucretius, the poet: a contemporary work. Black agate. 4. Brutus the younger. Sard. 5. Julia, daughter of Augustus, in the character of Isis. Yellow sard. 6. Baby-head of the son of some unknown "Tychias." Sard. 7. Julia, daughter of Titus, in the character of Juno, crowned with the peacock as the queens of Egypt were with the phœnicopterus. Martial mentions a statue of Julia as Venus. Yellow sard. 8. The Cæsar Diadumenian, wielding the rudder of Fortune, a novelty, the young princes of the imperial house being, as a rule, represented as Mercury, with the caduceus. Sard.

Page 80. Ram's head, forming also a Persian cap for the man's combined with it. Aries was the tutelary Sign of Persia; whence the aptness of the collocation. Sard.

Page 81. *Chimæra and Masks*.—1. Mask of an old woman, having strings of *crotalia* fastened to her hair. 2. Mask of a barbarian chief, as appears from the moustache, an appendage not worn by the classic nations. Black agate. 3. Satyric and Comic Masks united. Pale Sard. 4. Astrological gryllus, assuming the outline of a horse: in the field the sun and moon (p. 90). Sard. 5. Elephant creeping out of a snail-shell (p. 95): in the field C. F., initials of the owner. Sard. 6. Amulet against the Evil Eye: the animals surrounding the dreaded object are the attributes of the several deities to whom the days of the week belong, and whose protection is hereby secured for the wearer of the gem. Sard.

Page 85. Gorgon's Head, a Byzantine amulet: a proof of the long continuance of the belief in the power of this figure. The legend, full of phonetic corruptions, is intended for Ἅγιος, Ἅγιος, Κύριος Σαβαώθ, ὡσαννὰ τοῖς ὑψίστοις εὐλογημένος, "Holy, holy, Lord of Sabaoth, hosanna in the Highest, the Blessed."

Page 95. 1. Syren: the palm and the legend KAI show the gem to have belonged to some gainer of the prize for poetry (of which the Syren is the emblem) at the Capitoline Games. Another gem (Orleans), giving the word in full, leaves no doubt as to the accuracy of this explanation. Sard. 2. Victory in the car of *Ceres*; thus expressing the conquest or recovery of some corn-producing province. Sard. 3. Goat, the established vehicle of Aphrodite Pandemos, mounted by a grasshopper, an insect connected with similar ideas in the Oriental mind. 4. Grasshopper, carrying a vast cornucopia, whence issue Capricorn, symbolising the element water, and a bee, the air: the insect likewise bears in its claw a bunch of wheat-ears.

The whole composition betokens fecundity in animal, and fruitfulness in earth's products. Yellow sard. 5. Ceres in a car drawn by elephants. This type, found on medals of Faustina, is shown, by the legend thereon, to express the idea of AETERNITAS. Yellow sard.

Page 96. Pan dancing a Scotch reel with a goat: the ludicrousness of the design constituting the virtue of the amulet (p. 95). Sard.

Page 97. *Gnostic Talismans*.—1. The Abraxas-god: legend ΣΕΜΕΣ ΕΙΑΑΜ ΙΑΩ. Hematite. 2. A very remarkable early Christian work, the Good Shepherd: the legend seems to signify "the Name Jah (Jehovah)." Red jasper. 3. The Abraxas-god, with the title ΠΙΜΑΜΟΡ; in the field certain mystic cyphers. On the reverse is a long legend ΙΧΘΕΘΩΗΙΑΙΩΙΑΑΛΩΝΩΩ, the vowels containing the Ineffable Name of the Supreme God. Green jasper. 4. Abraxas taking the place of Phœbus in the solar car: a type of great interest, as declaring the identity of the two divinities. He assumes here the titles of ΣΑΒΑΩ ΙΑΩ ΑΒΡΑΣΑΞ. Green jasper. (Bosanquet Collection.) 5. The Abraxas-god, engraved with unusual neatness, and evidently due to the first times of the religion, the reign of Hadrian. Green jasper. 6. The Caduceus of Anubis—Hermes, guide of souls in the other world, who is invoked by the inscription on the reverse ΑΧΘΙΩΦΙ. 7. Abraxas here furnished with the jackal's head of Anubis instead of the cock's of Ra: or perhaps the ass-headed Typhon, the god of Palestine. Hematite. (Waterton Collection.)

Subjects connected with the Mysteries.

Page 99. 1. The "Golden E" of Delphi (p. 326). Cameo. 2. Isis, the ibis perched upon her hand: above, heads of the Sun and Moon. As Cleopatra, after her marriage with

Antony, assumed the style of "the New Isis," and appeared in public in the sacred robe of that goddess, entitling also her twin sons, Ptolemy and Alexander, the "Sun and Moon," there is reason to believe the present gem to be a record of the arrogance of the Egyptian queen. Sard. 3. Lion-headed Mithraic god carrying the lustral vase of Nile-water and the Solar-serpent. Hippolytus speaks of people at certain magic rites singing a hymn to "the demon Phren;" and here he is in *propria personâ*, for the reverse reads ΣΑΒΑΩ ΦΡΗΝ ΙΑΩ. Green jasper. 4. Phœbus in his car, but invoked as a deity identical with Abraxas by the title ΑΒΑΑΝΑΘΑΝΑΑΒΑ: in the exergue ΤΥΞΕΥΙ, which Alexander of Tralles, in a charm against the gout, tells us is a name for the Sun. This meaning, too, is expressed by Sol's proper emblem, the blazing sun, engraved below. On the reverse, Diana, the Moon, is figured leading her silver heifer. Hematite. 5. Vase used in the Phrygian Mysteries, the belly moulded into the triple face of the eunuch Atys. The pipes and crook lying at the base allude to the names under which the Supreme God was indicated in those Mysteries, the "Shepherd" (the leader of the stars) and the "Piper," as Hippolytus explains their symbolism. Red jasper. 6. The foot of Hermes, Angel of Death, crushing the butterfly, Life. Jacinth. 7. Horus, seated on the lotus: the green wheat-ears, springing from its root, (in which the Gnostics recognised a type of the promised Saviour,) played a very important part in the Eleusinian Mysteries, being elevated in solemn silence during the rites by the Hierophant. Horus, being the type of the Vernal Sun, is here invoked as ΣΕΜΕΣ ΕΙΑΑΜ, in the same manner as Abraxas himself. Hematite.

Page 108. *Sassanian Gems*.—1. Bust of Sapor II., borne up on wings, as a deity, with the title "Piruz Shahpuhri," "the Victorious Sapor," the style in which Ammian heard

the Persian troops hail him at the siege of Amida. Garnet. 2. Bust of a Queen, the crescent-moon behind her, named "Ruzuzi," "the Lady of the Spring." Red and white agate. 3. The Greeting of Mary and Elizabeth, under the form of Sassanian ladies: a very interesting relic of the early Nestorians in Persia. Sard. 4. The sacred Brahminic Bull, symbol of the earth, couchant. The legend contains the name of Chosroes. Spinel. 5. Elephant's head: legend "Masdaki Raj . . .," "Prince Masdaces," probably some Indian tributary king. Cinnamon-stone. 6. The princess "Almin-dochti" and her son. "Dochti" (daughter) was the title of the Shah's daughters, exactly equivalent to our "Infanta." Calcedony.

Page 112. Seal of St. Servatius. (Actual size.)

Page 113. Horse, gainer of the prize in the Circus-races, as is signified by the palm he bears. His name, TIBERIS, accompanies his likeness: race-horses often had the names given them of noted rivers, Martial mentioning one called "Orontes." This gem is particularly curious because the owner of the steed, some Gnostic, has ascribed his success to the influence of his god Abraxas, and has therefore engraved his figure on the reverse with the invocation ΖΑΣΤΑ ΙΑΩ ΒΑΡΙΑ. Heliotrope.

Page 128. 1. Supposed signet of Matthew Paris (p. 130). 2. Ring of Margaret of Anjou. 3. Gold signet found on the Sparrow Muir, Dundee, in 1790, and commonly supposed the portrait of Robert Bruce, but which the *cordelière* surrounding it proves ought to be assigned to Francis I., Duke of Brittany (1440), who first assumed that armorial decoration. 4. Madonna del Fiore. Red jasper, found near Bedford (p. 135). 5. Vulcan's Forge, agate presented by Archbishop Parker to Queen Elizabeth, together with a long list of its medicinal virtues. 6. Gold secretum (p. 142). (No. 3 double; the rest, of the actual size.)

Page 139. *Antique Intagli set for mediæval Secreta*.—1. The Dineley Secretum. 2. Episcopal ring of Seffrid, dec. 1151 (p. 141). 3. Signet of Andreotto di Serra (p. 143).

Page 165. Seal of Corrado del Conte (*ibid*).

Page 169. Juno standing between Mercury and Minerva: the last holding a long palm instead of her usual spear; emblematic of the success obtained by wise counsels. The importance given to the Juno declares this gem the signet of a Roman lady. Sard.

Page 201. *Roman Family Signets*.—1. The great Marcellus. Sard. 2. Scipio Africanus the Elder: his head is covered with the *cudo*, or leather skull-cap, in order to conceal its complete baldness. This portrait coincides perfectly with the well-known bust of the hero. Sard. 3. Signet of Q. Cornelius Lupus (p. 200). Sard. 4. Hermes Psychopompus raising a ghost by the virtue of his caduceus. An Etruscan work, but appropriated to himself by some later Roman by the insertion of his initials C·A·D, in the coincidence of which a happy allusion to the god's wand was doubtless discovered by him. Banded, agate. 4. Roma watching over the twins suckled by the she-wolf, whom the shepherd Faustulus, having just discovered, is gazing upon with wonder. Pompey put a very similar device on some of his coinage: this gem therefore may have belonged to a member of his family. Sard.

Page 210. *Roman Signet-devices*.—1. The child Opheltes destroyed by the serpent: the Isthmian Games were instituted to commemorate the event. This subject, from its horrific and fantastic nature, had, it may be supposed, something of the talismanic virtue of a gryllus. Red jasper. 2. Cupid bestriding a dolphin: his brother, floating in the air, extemporises a sail for the living skiff by holding up the tail of another music-loving monster. Red jasper. 3. Two Cupids acting as supporters for a large clepsydra,

which, from the *horse* and *sun* engraved upon it, seems to represent the one used to mark the time in the races of the *Circus Maximus* on "the Birthday of the Sun," our Christmas-day. Banded agate. 4. Winged boy bestriding Capricorn, representing the genius of the Sign—

"Natale comes qui temperat astrum."

5. Cupid and Larva, already explained (p. 364), or, to hazard another conjecture, this dark composition may hint at the Empedoclean doctrine of the perpetual strife of the Two Principles, Love and Hatred, or Affinity and Contrariety, that maintains the system of the universe. Onyx.

Page 217. Combat between Romans and Gauls (p. 199). The action of the barbarian illustrates what Camillus had observed when first the Romans came into collision with his race, that "their whole strength lay in their swords, which they managed without any art, rushing furiously in and aiming at the heads and shoulders of their opponents." Sard.

Page 235. The "Cup of the Ptolemies," so named by the early antiquaries on account of the Bacchic emblems forming its embellishment, whence they attributed its first ownership to Ptolemy, surnamed "Dionysus." But it may more justly be assigned to Nero, a great amateur in vases of this material, upon one of whose medals also a very similar design forms the reverse. This vase was presented to the Abbey of St. Denys by Charles III., "The Simple." Sardonyx, 5 inches high, set on a foot of mediæval work.

Page 236. The Farnese Vase. The subject is the Prosperity of Egypt. That country personified by the female reclining upon the Sphinx holds aloft her wheatsheaf, under the protection of old Father Nilus, whose twin daughters, forming the Delta, approach with bowls of the sacred water; the winds, the supposed authors of the inundation, hover

over all, whilst the husbandman, standing up, does homage to the parent River-god. Sardonyx, 8 inches in diameter.

Page 245. Gem, belonging to a Roman wedding-ring; the most elegant of this class of devices known to me. Two doves perched on branches of the quince-tree (the eating of whose fruit formed an essential part of the nuptial ceremony), held in the hands of the wedded pair, are regarding the wheat-ear, emblem of fecundity, placed upon the hymeneal altar. Yellow sard.

Page 247. The Julia Titi of Evodus. The second letter in the **ENOIEI** of the signature is inverted in the cast. (Slightly enlarged.)

Page 265. 1. The Esculapius of Aulus. 2. Psyche opening, as she was ordered *not*, the coffer of Proserpine, out of which issues a narcotic vapour that throws her into a death-like sleep. This is the finest work in the Poniatowsky series that I have met with. Amethyst. (Slightly enlarged.)

Page 274. Leucothea, or Galene, cleaving the waves: a representation fully corresponding with the description of Tryphon's masterpiece drawn by Addæus (p. 273). Virgil must have had the same picture in view when he talks of "Galatea lifting her head with its golden locks above the topmost waves."

Page 275. *Signed Works* (drawn to the actual size).—

1. The Minerva of Aspasius. 2. The Medusa of Solon. 3. The Medusa of Sosthenes. 4. The Minerva of Eutyches. 5. The Ariadne Deserted of Hyllus. 6. The Hercules and Iole of Teucer. 7. The Hercules carrying the Cretan Bull of Anteros. 8. The Youthful Bacchus of Aulus.

Page 339. Minerva Medica sacrificing the Psyche butterfly: behind her a sepulchral cippus, to which the serpent, attribute of the goddess, is affixed. The meaning implied seems to be the vicarious sacrifice of one life for another, as in the case of Antinous voluntarily devoting himself for

the preservation of Hadrian. In the field C. H., the owner's initials. Sard.

Page 356. Jove's eagle soaring aloft with Ganymede in his clutch: a group perfectly corresponding with Pliny's description of the masterpiece in bronze of the statuary Leochares (p. 45).

Page 384. Youthful Faun. Sard.

Page 391. Signet of Horus, in solid gold weighing five ounces. Each side of the seal bears a distinct device (p. 387).

Page 369. Horse feeding, inscribed with his name Heraclides. Such heroic appellations were frequently given to racers: one of the four of Eugenius, a popular auriga under Honorius, is styled Achilleus on a contorniate of that emperor. Sard, in a silver ring found at Dover. (Actual size.)



NOTES.

Invention of Gem-engraving, p. 7.

MY assertion that gem-engraving, in its proper sense, was due to Assyria and to the times of Sargon, has been controverted by certain Egyptologists who adduce, in order to establish the claim of Egypt to the invention, a square seal-stone in yellow jasper, intended for a swivel-ring, bearing on one side a cartouche containing the name of a king of the eighteenth dynasty. The gem, therefore, must, according to them, have been engraved in the fifteenth century before our era, that is, some seven centuries earlier than the epoch of Sargon.

I have carefully examined this work (in the British Museum); it is a neatly-finished intaglio, a horse *passant* forming the principal type upon the obverse. I find that it differs altogether in style from the engravings on the scarabei of the same date, whilst on the other hand the work is identical with that of the better class of the acknowledged Phœnician intagli. Many of the Phœnician scarabei from the cemeteries of Tharros seen by me, present designs of a purely Egyptian character, though drawn with a spirit, and engraved with a finish never to be met with in genuine Egyptian works. The well-known type of the coins of their early colony, Malta, may be quoted as a remarkable instance of such an adaptation. I therefore consider it as coming from a Phœnician hand, and a copy from a much more ancient original in some different material. It is indeed stated in favour of the genuine antiquity of the gem in question that the hieroglyphics upon it are perfectly correct, whereas upon the Phœnician copies in the same style they are usually blundered, being transferred without intelligence, like the Cufic cyphers introduced into Gothic ornamentation, but it is certainly possible to conceive a copy made with exact accuracy, particularly

when made by the skilful artist who produced this intaglio. Besides, this last supposition is more consistent with the well-known bent of the Oriental mind, servile imitation being its marked characteristic.

But, indeed, there is no reason why a work like this should not be assigned to the times of the Ptolemies, imitators in all points of their Pharaonic predecessors, which have left us abundance of fine gems in the Greco-Egyptian style.

Again, why must every proper name that appears within a cartouche upon an Egyptian stone necessarily denote a king, and one reigning at the time it was engraved? It is but consistent with the nature of things to suppose that former royal names came to be borne by others of every class in later generations. Again, is it not within the limits of possibility that the remote descendants of an ancient king might continue to place his cartouche upon their own signets, from the same motive, the pride of birth (an immutable principle of human nature) as makes people nowadays, having similar pretensions, continue to quarter the royal arms of their respective countries in their own family shields? And, to wind up this list of possibilities, might not the "Fellows" of some old royal foundation, then abounding in Egypt (like the Serapeum of Alexandria, later) have continued to use for their "common seal" a fac-simile of their founder's signet renewed in a better material, the original being lost or damaged?

It seems to me impossible to reconcile the coexistence of the highly-finished workmanship of the jasper under consideration with the coarse and clumsy execution of the innumerable others of the same supposed date to which it constitutes the solitary exception. Surely had Egypt possessed engravers so expert as the author of this tablet, we should meet with many others in the same style amongst the relics of the long series of Egyptian kings. To take the analogy of Assyrian art, when once brought to perfection all its works were produced by the same improved process, and present us with numerous examples of pretty nearly equal excellence one with the other.

But what with me fully establishes the claim of Assyria to the honour I have assigned her, is the remarkable discovery of Layard's. The impression in clay (accidentally hardened by fire) of the seals of Sennacherib and Sabaco II. proves unmistakably that the former was an agate cone, the latter a metal stamp. An evident proof this,

that even at that comparatively late period no Egyptian was competent to execute a gem-work sufficiently refined to serve for his sovereign's signet. For, in whatsoever countries gem-engraving had been brought to any degree of perfection, gems were ever preferred to metal for that purpose. The same inference must likewise be drawn from the valueless materials and coarse work (as regards the hieroglyphics) of the scarabei found honoured with the most costly, artistic, settings the skill of the Egyptian jeweller could devise. Had more precious vehicles for the engraver's art been then known at all, it is self-evident they would have superseded steaschist, limestone, and vitrified clay. An obvious objection, however, to this conclusion of mine must be answered, for it will doubtless be made: the instance of the High Priest's Breastplate composed of twelve of the most precious and hard stones engraved with the names of the Tribes. A single fact suffices in reply. Josephus, who from his position had had abundant opportunities of inspecting this far-famed work, states that the names were cut "in the national character." Now, whether he means by this the Samaritan or the square Chaldee, either suffices to prove the whole piece no earlier than the times of the Second Kingdom, for none will, I suppose, assert that *alphabetic* writing was known to Moses. And this observation leads to another inference, that had the Etruscans learnt the art of gem-engraving from the Egyptians, as some will have it, they too, like their teachers, would have begun with the softer stones instead of attacking, from the very first, the hardest and finest accessible to them.

And, ascending to the assumed epoch of the often-mentioned jasper, the indubitable royal signets of Egypt still preserved are all engraved in gold; for example Dr. Abbot's with the cartouche of Cheops-Shofo, builder of the Pyramid bearing that name, and the immense swivel-ring of King Horus, whose date is placed at 1337 B.C.

What has been said above upon the jasper-tablet applies even more forcibly to the rare *cylinders* in agate of the Paris, British, Museum and Alnwick Collections, said to be engraved with the cartouches of kings belonging to even earlier dynasties, ascending as far as the date of B.C. 2020. The extreme rarity of these relics suffices alone to prove that they are copies of a foreign usage instead of being the prototypes thereof, as some maintain upon the strength of the inscriptions. The universality of the cylinder-seal in Assyria shows it to have been a home-invention, as was the scarabeus-seal

with the Egyptians. Nebuchadnezzar's conquest of their country, besides the evident close relations subsisting between the two kingdoms both before and after that event, will explain how cylinders found their way into Egypt in the same proportion as scarabei did into Babylonia. The old hypothesis seems to me to remain unshaken, that cylinders with Egyptian deities, symbols, &c., were engraved for Assyrians and Persians settled in Egypt as governors of the province or in similar posts over the subjugated natives. Again, these foreign types might very well have been executed in Assyria itself, the Babylonian religion was very syncretistic, as my cylinder already figured declares, where Belus bears the Egyptian *crux ansata*, and the Egyptian royal vulture and winged disk hover over him, all the rest of the composition being purely Babylonian. Doubtless the Assyrian kings enriched their harems with wives out of the Egyptian royal family, for the same reason as Cambyses is recorded to have done; and these ladies were as effective missionaries of their national creed in Babylon as "Pharaoh's daughter" approved herself at Jerusalem, to the cost of the wisest of mankind. Lastly, the same explanation will serve here as for the tablet: these cylinders may only be Phœnician imitations,—that people are known to have adopted the cylinder from their neighbours on one side,—the scarabeus from those on the other. Of each, as its power preponderated, this weaker nation was the ally or the tributary. The remote date of the cartouches may be accounted for by supposing the figures of the gods copied from some highly venerated sculpture similarly inscribed. Cylinders long lingered in use as amulets. A remarkable exemplification of this was the Hertz cylinder in plasma, engraved with two rows of Egyptian gods, well executed in the style of the better sort of gnostic stones, and therefore not possibly to be referred to a higher antiquity than the reign of Hadrian.

Sandonideæ, p. 28.

The tradition of the Lydian origin of the Etruscan princes was kept up until late under the Empire by a ceremony, forming part of the Capitoline Games, which went by the name "*Vendere Sardanios*," "*The sale of the men of Sardis*." In this an old man clothed in a purple robe, with that peculiarly Etruscan jewel, the bulla, around his neck, was led along amidst the jeers and laughter of the

spectators, and lastly sold by a mock auction to the highest bidder. This scene perpetuated the memory of the actual sale under the same circumstances of the king of the great Etruscan city Veii, upon its capture by Camillus, the institutor of these Games.

Egypt and Etruria, p. 30.

Many discoveries in the Etruscan tombs plainly establish the fact of this familiar intercourse with Egypt. Jewelry—ornamented with the well-known little porcelain idols, the figures of Ptha—occurs amongst that exhumed at Vulci. But the most convincing testimony as to the accurate knowledge the Etruscans possessed of the land of Egypt is furnished by the Cadogan *rhiton* now in the Fitzwilliam Museum. The body of this vase is moulded into a group in high relief of a Nubian seized by the arm by a crocodile. The grotesque truthfulness in the expression of the Negro features distorted with pain and fear, and the accurate representation of the mode in which the monster attacks a man (an artist working after a traveller's tale merely would have represented it gulping down the negro whole), declare that the designer had actually witnessed similar scenes upon the Nile.

Their knowledge also extended to other parts of Africa, as we see from the Berlin vase, known as "The Silphium-traders." Upon this King Arcesilas is painted, sitting in state and directing numerous slaves in the operation of packing, weighing, and transporting large bales of the aromatic vegetable: explanatory legends in Etruscan being affixed to each group.

The Etruscans upon their first appearance in Italy were powerful at sea; their fleets, combined with the Phœnicians of Carthage, often attempted the conquest of Sicily, until finally discomfited by Hiero in the great fight off Cumæ, on the very day of the battle of Salamis, immortalised by Pindar in one of his finest odes. This alliance with the latest colony of Tyre, and with her more antique settlement in Sardinia, will account for the similarity observable in many particulars between the productions of Etruscan and Phœnician art.

Macedonian Language, p. 38.

Plutarch, in mentioning Cleopatra's extraordinary knowledge of languages, remarks that hardly any of her predecessors, the Ptolemies,

could attain to the Egyptian, whilst several actually forgot their original *Macedonian*. A plain proof that the historian was aware the latter tongue was almost as diverse as the Coptic itself from Greek, the language of the court.

Hahn discovers the *Macedonian* still existing in the present spoken *Albanian*, and detects in the latter a strong family-likeness to the oldest form of *Latin*, the affinity of which to the *Æolic* and *Pelaagic* had been remarked by the ancients themselves.

Education in Art, p. 46.

Paulus *Æmilius* caused his two sons, *Scipio Africanus* and his brother, to be instructed in sculpture and painting, as well as in grammar, logic, and rhetoric.—(Plutarch).

Mediæval Seals, p. 112.

The most successful attempt of mediæval sphragistic art (in metal) at portraiture from the life is the bust of *Henry III.* lately discovered affixed to a document, amongst the *Westminster records*, appointing *Hugh de Braibroc* to the custody of the Jews. This portrait is given in front-face, and in very high relief, the head is encircled with a simple coronet; the features are evidently copied from the life, and have much character, with an extremely youthful expression, such as would well suit the king at the date of this document, corresponding with an early year of his age.

This discovery goes far to establish *Mr. Albert Way's* ascription of the *Marlborough ruby* (p. 128) to *Henry VI.* The great similarity in the treatment of both bespeaks the English origin of the latter work, and shows the probability of such a portrait being the very first thing to be engraved in a precious stone as soon as the art was sufficiently advanced for such an undertaking.

The same great authority upon mediæval antiquities informs me that the seal of *Richard king of the Romans*, *Henry's* brother, is in the same style, and apparently from the same hand.

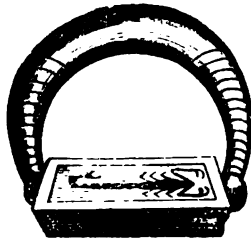
Signet of Pompey, p. 198.

Plutarch gives a different account of this device, stating that the signet taken off the corpse and presented to *Cæsar* by the murderers

of Pompey bore "a lion armed with a sword," λέων ξιφήρης: probably meaning the weapon was placed in the field above, like the club over Philip's lion. The same historian remarks that Sulla's presumption in taking to himself the credit of the capture of Jugurtha, by making it his seal-device, was the first cause of the deadly enmity, the ruin of the Republic, between him and his then commander, Marius.

Heraldic Bearings, p. 216.

Alcibiades bore for cognizance upon his shield a Cupid wielding the thunderbolt. In Pliny's age the same subject in marble, decorating the portico of Octavia, was supposed to be a portrait of that hero in his youth, and its authorship was assigned to either Praxiteles or Scopas. Amongst the numerous gems with this design (always repeated without any variation) we may discover a fac-simile of this much-admired sculpture; nay, more, for the reason assigned in the text, the actual signet of this prince of scapegraces.



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(The names of uncertain Artists will be found in the lists prefixed at pp. 297, 320).

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